Romeo and Juliet Director Guide

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SHAKESPEARE OUT LOUD

All English teachers want their students to play with Shakespeare's language. Whether it is a portion of a scene read aloud in class, a memorized monologue, or perhaps a small staged performance, the out loud, or dramatic portion of the Shakespeare unit, is always most enthusiastically remembered. The excitement experienced by the students is also likely to draw them back to Shakespeare's plays or to the theatre in the future. *Shakespeare Out Loud* helps teachers create such moments.

I propose that 1/3 of every class be spent in reading the play aloud or in some form of oral practice. Time it: it is essential. Vocabulary, syntax and even new ways of thinking are more likely to be retained and re-used when they are practiced orally. Shakespeare's antithetical addiction, when absorbed, develops skilled debaters and humorous speakers. New mental pathways are forged, re-travelled and imbedded for later use. Through **practice**, the complex interface between thought and speech matures.

This *Romeo and Juliet* teacher guide was created for teachers of grade nine and ten students. It is designed to be taught for 15 classes over six weeks. Each student must have a *Shakespeare Out Loud* text of *Romeo and Juliet* and a duo-tang folder for the photocopyable pieces in this guide.

The new and challenging parts of this approach for the teachers are the casting and grading of the oral portion of the unit. Since at least 1/3 of every class is to be spent in oral practice, casting fairly and creatively will require regular prep time. For oral assessment, teachers will have to be clear about what they consider good oral communication. I measure it quantitatively - by the amount of clear and rich thought I hear in the voice. Teachers also need to create an environment in their classrooms where they can hear properly. They need silence to do this. I am hoping my ideas will earn them some silence; their ideas will also help. Their sense of play will help the most. If a teacher can get everyone silent in a room filled with freshly thought Shakespeare, it is possible to create those *English-class* memories that can last a lifetime.

This oral/practice approach is now possible because all twelve *Shakespeare Out Loud* scripts have been pruned of archaic words, repetition, excessive description and incomprehensible wordplay. The scripts average 70% of their unabridged originals - the baby without the bathwater. Performances of Shakespeare's plays are always cut for films and almost always for the stage. Teenagers are the largest consumers of unabridged Shakespeare and very often they develop an aversion to his works that impoverishes their adult lives. The literary approach often stresses memorizing much that is dull or inscrutable; the out loud approach encourages practicing that which is nutritious and fun. Let's face it, not all of Shakespeare's writing is interesting or even comprehensible for modern students. Why stuff our young learners with that which destroys their appetites? We all know how nutritious the rest is.

The other difference between unabridged texts and those of the *Shakespeare Out Loud* series is how the texts are laid out. Instead of in verse or prose, all the scripts have been formatted as the actor thinks. Students are no longer flummoxed by the capitals that begin each line of verse, nor do they stop inappropriately at the end of lines. Also, since verse looks like a poem, young people invariably read it as if it is known thought rather than invented thought. Most of Shakespeare's language is intended to be fresh-minted by the characters, just as we do in real life. We create ideal language to negotiate specific situations. And when you think about it, Shakespeare was the master of invented language: 1100 out of his 34,000 word vocabulary were of his own invention - words like alligator, amusement and arouse. When his actors fresh-minted, they actually spoke new words. Shakespeare would tell the actor what the word was supposed to mean, the actor would add his imagination, and then the audience would interpret and disseminate the word. Eventually a societal consensus would develop about the thoughts behind the word. New words were flying out of the Globe Theatre. We need to help our young people discover these plays in the same spirit of creativity as Shakespeare penned them and his actors performed them. This creativity will serve them well as life-long oral communicators. Think Obama - he loves Shakespeare's tragedies!

The key to this approach is to help young people, all actors really, think clearly: to encourage them to keep asking the question, *Why do these characters choose these exact words?* That is what professional actors do: they spend hundreds of hours deciding exactly why their characters say exactly what they do. They make up the perfect thoughts that would cause such words to be spoken. That is how they learn their lines, by choosing the thoughts that cause them. They also spend time coloring their words with specific thoughts. These images that color their thoughts may come from pictures or films or stories or their own imaginations. Then, they practice inventing those thoughts and words as though for the first time. As you dig through the plays keep helping students create thoughts that would make all the words seem perfect or even inevitable. Keep refining those thoughts; keep practicing those thoughts out loud. The play should make more and more sense as you orally work on it.

If you can instill an appreciation or love of Shakespeare in your students through this **process**, that is a fine achievement. If you can make them better oral communicators through this **practice, you will help make them leaders.**

Language for Teachers

I want to encourage teachers to use some language that I believe works well. First, however, I need to dissuade teachers from some clichéd jargon that is less helpful. The four familiar examples below promote a **product**; I believe in encouraging a **process**.

I got them on their feet! Teachers often declare success just with this statement. For musicals with dance numbers that need a lot of repetition this is important, but for Shakespeare you really want actors to understand what they are thinking and saying before they ever stand or move about. You also need to establish a logical, detailed physical geography to scenes before characters ever inhabit them. This is all done by first digging through the text. Getting students on their feet when their minds are ready to guide them is a fine accomplishment; just plain 'on their feet' and they might as well be clowning in the halls.

Less is more. When we observe a character on stage who is physically still yet riveting, it is because we are watching them think. When we are deeply conflicted in real life, we often go very still in an attempt to concentrate our entire beings on wrestling with the problem. Great Shakespearean performances sometimes demand physical stillness just so the mind is capable of embracing and wrestling with all the complexities the text provides. More thought usually causes less physical movement. Less thought is just plain less.

Use more energy! If we are to *hold a mirror up to nature,* as Hamlet suggests, we can't help but realize that human beings use as little energy as possible to achieve their goals - it's called survival. What we might term 'energy' comes from conflicted thoughts which cause emotions - physiological reactions to thoughts. These might include a faster heart beat, increased breathing, a rise in temperature, tears, laughter, a sense of pleasure or well being, etc. Emotions are caused by thoughts, not the other way around. If you want more energy or greater emotionally charged performances, you need to get your actors to think more specifically. The collision, or juxtaposition or wrestling between those thoughts will create both emotions and energy.

Just go for it! The temptation for actors and directors is to force a finished performance too soon. One can't really experience the depth of a feeling without understanding the complexity of the thought that creates it. With time and careful rehearsal, thoughts are revealed and refined and emotional depths experienced. Actors move deeper slowly. Jumping to full general emotions too soon always leads to performances that are predictable, bland and indulgent. Follow the **process** of uncovering the thoughts and a fine emotional **product** will evolve naturally.

Okay, here is some language that I suggest you do employ to develop an out loud process.

COLOR

Implore your student/actors to color their language with their thoughts. When Juliet speaks of *a tomb, an ancient receptacle, where for these many hundred years the bones of all my buried ancestors are packed*, it is pretty obvious that even if Juliet hasn't been in the tomb, she knows what it looks like from the outside and what it contains. She has certainly heard stories about it. She chooses *receptacle* as a description, which almost sounds like a toilet. Make sure she envisages exactly what the opening of the tomb looks like, how many steps into the earth it goes, how narrow the stairs are at the opening, the door, what the entrance to the tomb looks like, smells like - the *receptacle*. If she has entered the tomb, she knows exactly how the bodies are packed: whether they are in coffins or just shrouds, whether they are in alcoves dug out of the soil or simply stacked along the walls of the tomb. The clearer these images are colored in her mind, the clearer an audience will envision them. Looking up words in dictionaries or using a thesaurus also helps give mental color to words. For this speech I suggest looking at the pictures in the February, 2009 National Geographic magazine. Coloring is the process of thinking more and more specifically.

The teacher should constantly ask questions and make suggestions to help color the words with the images in the mind. The students then should immediately try the suggestions. This give-and-take process; trying, listening and suggesting, then trying, listening and suggesting, is how the text is orally improved and enriched. Only use line readings as a last resort: sometimes the music of the line will imbue the thought, but most often the mimicking by students makes the text less clear than their original effort. Color is all about clarifying thought, not re-producing a sound. Encourage thought and color always.

FRESH-MINTING

We fresh-mint or invent our language. We create language because we need to; thoughts make it imperative that we orally communicate with others. Shakespeare also gives some characters soliloquies where they think out loud in an attempt to figure out some problem. The words we select are the best we can summon at that particular time. In real life we know generally what we want to say before we start, but we actually choose each word or phrase as we go along. The vial monologue of 4,3 is an attempt by Juliet to organize and dispel her fears so she may drink the potion. She invents the language for her fears - she has no idea what she is going to say. This fundamental idea of inventing or fresh-minting language is absolutely essential to dramatic literature. Generally, poetry is recitation and drama is invention.

When working a scene, I often interrupt students as they speak, asking questions. I will ask them why they choose each underlined word in *a tomb*, (A what? How big? Where?) *an ancient* (how old?) *receptacle,* (That sounds like a toilet? Why choose receptacle?) *where for these many hundred* (How many hundred?) *years the bones* (What happens to bones 300 years old?) *of all my buried ancestors are packed,*(You mean all the old bones of different people crammed in alcoves together?) She chooses these words because they are perfect for the mental images she has. So the students have to work backwards and fill in those mental

images so the words can be perfectly fresh-minted. Sometimes Shakespeare's language seems so specific, so accurate, that the character can't help but be pleased with her/his own invention. Sometimes characters even experience wonder at their own verbal creativity. Fresh-minted language also tends to utilize the higher notes in the voice.

HIGH NOTES IN THE VOICE

Like a musical instrument, the voice has a range of notes. Playing the piano without the top 20 keys would certainly limit a pianist's repertoire; but that is exactly what many people and actors do today. Our minimalist film culture and the belief that using one's low notes gives one authority, is causing many young people not only to lose the use of their high notes, but also the thoughts associated with them. Without high notes, or a large difference between notes, one can't vocally express the antithesis we find in much Shakespearean thought. Think of Maggie Smith, or Pierre Elliot Trudeau or Chris Rock without their high notes, and you do not have the same actress, leader or comic. All three embrace(d) complexity and re-communicate(d) it to the world by the juxtaposition of thoughts in their minds, manifested through the contrasting notes in their voices. As an oral Shakespearean director, you will find this a great challenge: getting your students to use the high notes in their voices and think the thoughts associated with those notes. We don't stay on the high notes, we just plink them when we need them - for surprise, delight and most of all, wonder. We question with those high notes as well. Our corporate culture is trying to breed those curious and questioning notes out of young voices. They want to hear only the drone of mindless consumers. Shakespeare, and indeed leadership, need those notes and thoughts back. I always direct thoughts, but when I can't seem to help an actor or a speaker think a new or surprising thought freshly, I often say, *Oh, just put the word on a higher note!* Sometimes the higher note actually teaches the student the newer thought. Try it!

ANTITHESIS

I think of Shakespeare almost solely as comparative and antithetical thought. Yes, one can identify a plethora of figures of speech (108 - 110) studying Shakespeare, but most often Shakespeare is just comparing or opposing words, thoughts, ideas, emotions etc. He is a great artist because he fully embraced the complexity of nature and the human condition. He just couldn't help seeing the other side of everything - it may be how he kept his sanity. There was life and death, love and hate, lies and truth, image and reality, etc. This antithetical and comparative habit of Shakespeare's is often orally realized most clearly in the high notes of the voice. Antithesis is everywhere; encourage your students to find it, and color it, and play with it.

VOLUME

Do not mistake volume, or having a naturally resonant voice, with acting ability. Often the speaker with the small instrument but the precise and detailed mind is more interesting than those who boom out hollow noise. I suggest keeping the volume down during readings. You must also demand complete silence from those listening. You will be able to hear and enrich thought only in silence. Often, thought is defined by the exact time between spoken words. That time must be assessed in silence.

The better you become as a director, the easier this silence will be to maintain. The students will want to hear your suggestions and how their classmates realize them. The great Stratford Shakespearean director, Robin Phillips, wouldn't allow one peep when he was directing - nobody, not even Maggie Smith would think to even chuckle. Fifty people in a room, one speaking and not one other peep: that was concentrated thought. He is the only director I ever worked with at Stratford who consistently asked actors to speak more quietly. Many of his Shakespearean productions were judged to be world class - not loud, but packed with thought.

SPEED

Since young actors are no longer fettered with the seemingly repetitive rhythm of verse, they are more likely to speak in speeds that directly relate to their thinking. The belief that slow speech brings clarity with Shakespearean text is often not true. Yes, actors should go slowly in the beginning of rehearsal as they learn to color richly, but familiarity with the text will naturally bring speed of thought and speech. When actors know their text so well they can forget it and fresh-mint it, they will speak even more quickly. The speed of speaking Shakespeare's texts should be as varied as the thoughts behind them - some measured, some blazingly fast. It all depends on the character and the situation. I do know this for sure: all great Shakespearean actors can think and speak very quickly. They must, to do justice to such roles as Hamlet and Juliet. I will even suggest that rather than judge actors for a quality, they should be judged for quantity. Great actors are simply able to transmit more thoughts, more bytes/second, than ordinary actors. This is not gabbling; this is clear, rich, quick thinking and speaking.

WONDER

Michael Langham once said to a group of young actors, *Wonder is the most valuable emotion in Shakespeare.* This is likely the best note I have ever heard on playing Shakespeare. Like other great artists, Shakespeare is revered because he attempted to make some sense out of the complexity of life. All his characters are complex. All must wrestle with the terrible truth that no matter how beautiful the world is, everyone must someday die. The antithesis inherent in that fundamental human story imbues all of his writing with questions and wonder. Most often wonder is created when seeming opposites somehow exist in balance. A Capulet and a Montague fall in love. That a great love emerges from within a great hate, imbues this story with wonder. Romeo and Juliet are often immersed in wonder: how else may they experience the antithesis in their lives and language?

I believe Shakespeare constantly experienced wonder at his **own** invention.

ASSUMED COMPLEXITY

Living, breeding, sharing, creating, surviving and thriving with such a close company of actors and their families for 25 years, taught Shakespeare about the complexity of relationships. Capulet can seemingly hate and love his daughter passionately within an hour, and so can Leonato in *Much Ado About Nothing*. It was common behavior for Shakespeare's company. To survive so intimately for so long, and create at their level, must have demanded an extreme elasticity within their relationships. They could all bend to extraordinary shapes but they couldn't break or they wouldn't survive. Extreme behavior was tolerated within the 'Globe family' because it had to be. There is also a lot of extreme behavior tolerated within Shakespeare's plays. I think this tolerance, is reflected in what Shakespeare wrote and what he didn't have to write.

In *Romeo and Juliet* for instance, we don't get many scenes of the parents deeply loving their children - the hatred of the feud rather dominates the play. This deep love of blood-relatives is an assumed complexity. We may be surprised at the nurse so praising the ignitable Tybalt after he dies, but he too is family and preciously valued. Many of these obvious truths and complexities Shakespeare didn't have to write: his company of actors merely assumed them.

I had the pleasure of being a member of Robin Phillips' great Stratford Company in the late 70s and early 80s. Being together for a number of years meant we knew each other intimately and could work in a kind of shorthand. We naturally brought parts of our private lives to the plays we performed. We simply added them through our communal thought and actions. We assumed complexity in our work, because complexity best reflected our own lives, and the visions of our main playwright and our leader. Shakespeare's company did this far better than we did. Shakespeare could often get what he needed by writing and casting at the same time. (Sampson 1,1) He had the complexity of his large assumed family to work with.

SEX

Shakespeare made a fortune combining his dirty mind and his creativity with words. I can't help but pay my respects to my favorite bits in R & J. I must have vacuumed at least 100 perplexing penis jokes from this potty-mouth of a play, and still sex abounds! You needn't pass on the sexual meanings I note to your students of course - this is an adult teaching guide, for teachers to enjoy! Teachers must always be sensitive to the student-discovery of the sexual innuendos. Timing and discretion are key. I leave absolutely all such delicate classrooms decisions to your sole discretion. For us adults, however, sex is everywhere in this play! I'll just note some obvious examples. And, let us not be naive: Shakespeare became wealthy selling sex, violence and patriotism. He just packaged it the best!

ASSESSMENT

The literary study of unabridged Shakespearean texts by high school students, due the sheer size of the task, ensures a **piecemeal** approach. The primary purpose of this series and these guides is to encourage **complete** oral readings. I therefore implore you to have your students read or perform out loud at least 20 minutes/day, or 1/3 of the class, everyday!

Comprehension and oral communication skills will be gained and retained through each individual student practicing and listening to the text. I suggest that assessment be equally divided between oral and written work. I also suggest that each student be assigned a daily oral and participation mark, perhaps worth 50% of the oral mark or 25% of the total grade. Students who practice and prepare for their assigned daily readings should be rewarded. Some students begin with more oral skills than their classmates - mostly acquired around the dinner table. Progress, therefore should be valued more than perceived talent. I preach that acting is 95% perspiration and 5% inspiration. Give the talented students a 5% head start and then evaluate preparation and courage. You will be able to judge the amount of time that has been invested, by the students' familiarity with the text and their depth of understanding.

Reading comprehension and vocabulary tests are included, as well as two suggested essay topics: one a short comparison of unabridged and *Out Loud* texts and the other a personal reflection of the *Out Loud* experience. Shakespeare wrote plays to put feet in the pit and bums in the balconies. He wasn't thinking about images or themes or foreshadowing or literary concepts at all: he was thinking of what works dramatically in a theatre. I suggest refraining from assigning interpretive essays, comparative analyses, etc. These tasks tend to encourage an open-ended, fuzzy type of thinking. Interpretation happens through one's voice. (Instead of asking the student to write a broad paper on how Shakespeare employs moon-images in the play, have them write a concise paper about how one character likely thinks about the moon.) Acting and oral communication are all about thinking specifically: I suggest any written tasks given to students during this unit promote that same kind of practical and useful thought.

FINALLY

The *Shakespeare Out Loud* series is not meant to replace unabridged Shakespeare, it is meant to be a tool students can practice until they are ready to fully appreciate the originals. Words have not been added to the series, plots have not been changed, few characters have been removed, one tiny silent character added and only two small scenes cut. The plays still retain their textual integrity. The thousands of decisions that were made in creating the series were a constant balancing act between Shakespeare's actual texts and modern students' abilities.
The *Shakespeare Out Loud* series was created to be practiced.

Selling high schools unabridged Shakespearean texts is just another big business that thrives on fear. Far from illuminating the works of Shakespeare, they shroud his plays in opinion and minutiae. Unabridged texts feed the bank accounts of publishers, the egos of researchers, the standing of teachers and the dread of students. Instead of measuring Shakespearean studies with the quantity of facts dispensed, I suggest measuring them by the quality of thoughts practiced. Your new tasks with this approach are casting well and insisting on daily out loud readings. If you then listen and suggest well, these readings will improve. Trust your ears, trust these texts, trust the students to quickly make this process their own, and trust Shakespeare to do most of the nutritious teaching. You don't need any experts.

TEACHER PREP

Casting and Scene Work 11-46
Your lighter marking load is now shifted to casting. Using your 20-30 minutes of class time each day efficiently, fairly and creatively will require considerable thought and effort. Getting the best oral performance out of your class, while keeping all your students engaged, is a substantial challenge. Once the students realize they have to read aloud, they will start looking at what they want to read aloud. You will then have to both plan ahead and accommodate student requests There is a school of thought that says casting a play well is 80% of a director's job. The same might hold true for how well this approach works. The casting sheets 100-103 allow for each character to be cast several times across the page.

Cast well in advance and make sure you give your student/actors time to practice before they do a scheduled reading they will be graded for. It is only fair. Asking any student to try any bit or character in the ebb and flow of a class is expected, but only after the students who are assigned the scene, read. Cold readings of unprepared and unpracticed material are an educational waste of time. It might be reasoned that it happens in real life; I would counter, only for the unprepared. Do you think Obama practices his big speeches? I'd bet my house on it!

Practice Pieces 47-71
Practice is the process to understanding Shakespeare and becoming a good oral communicator. There are lots of extra Elizabethan goodies to practice in this section. Every student needs a cheap three-hole duo-tang folder. On Day 1 it needs to contain the scene-by-scene synopses, the Insult page, maybe the Compliment page and the Insult 14 page. Each student also needs a pencil. I think it is best to dive into the play and scatter the practice pieces through the unit but one could also do initial classes with the practice pieces first to acclimatize and orally invigorate your students. However you start, make sure you do lots of **practicing out loud!**

Testing 72-79
The daily oral evaluation happens through your ears and is completely reactive, as is all oral work. You really don’t know what you are going to teach until you hear what a student needs to learn. I judge speech by the amount of clear and rich thought I hear carried in the words - the amount of complexity that is wrestled with. Sometimes this thought will have me guffawing, or horrified or just listening intently. When speech is rich in thought it is easy and pleasurable to listen to. Where there is little thought, it can be excruciating. You'll develop your scale quite quickly. Some basic reading comprehension tests, vocabulary tests and crossword puzzles are provided. These are designed to help imbed the facts and the vocabulary of the play.

Teacher Resources 94-113
Class lists, synopses, figures of speech and a Shakespeare timeline.

NOTES FOR ROMEO AND JULIET

This play has been cut from 25,710 to 14,754 words - the most heavily abridged play in the series. The nurse and the Friar are the most abridged characters. Much of the obscure punning between the boys has been cut. The *Shakespeare Out Loud* version concentrates on the lovers.

Day 1

Tell your class the texts are called *Shakespeare Out Loud* because they will be reading them out loud at least 20 minutes each class!

Ask for a volunteer to read the synopsis (100) of *Romeo and Juliet*, found in the front of each text. I suggest giving extra participation marks to those who volunteer. Courage is absolutely essential to an out loud approach to Shakespeare. Improving oral communication and acting skills completely depends on the students' willingness to experience a bit of discomfort while speaking aloud. This is going to take courage and practice from them and encouragement and guidance from you. Have it read again with a different voice. If the students ask why it is read twice, your answer should be, to practice.

Encourage a wide-ranging discussion about any knowledge students may possess about the play. Has anyone ever seen a staged production or a movie version of *Romeo and Juliet*? Has anyone seen movies like *West Side Story* or *Shakespeare in Love* that are derived from the play? Does the story make sense to them? Why has it endured so well? Is such a story relevant today? Why would we stage such a play today? Why do we study it? Why do we read it out loud? Maybe someone knows some famous quotes from the play. Discuss how references to the play are deeply imbedded in our culture. It is interesting that a 'Romeo' in our culture denotes a lover of many women, when Shakespeare's Romeo kills himself for the love of one woman. How did that happen? Would anyone like to play Romeo or Juliet in a play or a movie? Why? This discussion should not only make students aware of the importance of *Romeo and Juliet* to world culture, but also raise questions about the purpose of dramatic art. Yes it is to entertain people, but it also seeks to nourish, to illuminate and to educate as well. Are these worthy or even possible ambitions for dramatic art, or for the play? Has anyone been moved by a play before? Encourage lots of opinions. A discussion such as this accomplishes two main goals: it raises the questions why we write, perform and study dramatic art, and it gets the students articulating opinions and using their voices. Their opinions and voices will be essential to an oral approach to Shakespeare.

Next, discuss the plan to read sections of the play out loud every day - an average of at least 20 minutes per day. Tell them that they will be assessed a daily oral communication/participation mark as well as given oral and written assignments. (You might reward your synopsis reader(s) here.) Warn them that each student will be asked to contribute orally in every class. Tell them that they need to complete their very modest reading assignments in preparation for their out

loud readings. Students who come to class without having done their assigned reading will not only do poorly on written comprehensions tests, but will receive poor grades for their daily oral/participation marks. They have to do their reading to contribute ideas and orally participate with the rest of the class.

Hand out the student resources you judge appropriate. I suggest pages 50 - 52 and the scene-by-scene synopses 101 - 104. The rest can be handed out at your discretion. Tests can be kept in the suggested duo-tangs as well. Ask the students not to misplace these handouts and to bring them to each class. Like the play, these resources can be refined over several classes.

The insult page is a great way to get started. Have each student pick one word or hyphenated word from each of the three columns, and then pick a fellow classmate or the teacher to insult: something like, *Patti, you are a hideous, hedge-born, she-fox.* Make this a competition with you as judge. For this exercise tell the students that they will be assessed on how well they color each **individual** word. *Hideous*, *hedge-born* and *she-fox* are all vastly different, and should be colored by the unique mental images they spring from. Firmly discourage those who insult through muscle or volume in their voices instead of specific and colorful thought. The class-clown is rarely the most specific thinker and communicator. The student with the most notes in his or her voice often is. This initial contest will help you develop and practice your listening and directing skills. For instance, if one student calls another a *turd*, ask whether it is dried up hockey-puck of a *turd*, or a freshly-laid, potent little steamy one with a swirl on top? Those *turds* should sound quite different. Ask to hear the difference. Try it yourself. I find imagining the smell and saying the word at the same time works well. Let your imagination have free rein when encouraging students to color their insults. Remember, politically correct can also be artisitically inept. Take chances and **have fun!**

Always insist that students practice out loud before they compete. I usually give the class two minutes. Assure them that if everybody vigorously practices no one will be able to hear specifically what anyone is else saying. Nobody needs to be shy if everyone is practicing at once. Stress that to become good actors or oral communicators they MUST MAKE SOUND! Encourage them as they practice. After the practice, go through the class listening to everyone, suggesting better readings and thoughts, asking some students to try several times. Ask other students to try random words or phrases as well; have mini class-competitions coloring one word, like *turd.* **Gets as many laughs as you can!** Create an environment where any students may be asked to try something oral at any time. This will always be an improvisation for the teacher. You must play with and improve whatever the students give you. You are always encouraging clear and rich thought. After everybody has had a turn, pick a few semi-finalists. (I actually pick them as they perform. I have my standards, and sometimes there are lots of semi-finalists and sometimes few.) Let them change their insults for each round: the purpose being to win the competition. Make the semi-finals and the finals quick and eventually dub a student ***The Most Insulting Student.***

Write the winner's name on the Awards List (114.) There will be other titles to win through the unit. Make sure you pick the best insulter. Earn your role of judge!

This exercise should reveal a lot to you about the oral communication skills of your students. You will also note shy students who are going to need encouragement. Competing with just two insult columns is also easier and might be a better start for some classes. Then you can graduate to the triple-diss. The insult resource can be used in a variety of ways and as a vocal and emotional warm up for any class. Making these insults competitive also motivates those students who might ordinarily not want to participate orally.

Never let a student refuse to speak. Even if they just whisper, all students must make some sound. Always praise and encourage courage, but don't let students get away with crude effects. I often don't watch students while they are speaking, but point my right ear at them so I can hear them better. Clowning doesn't impress me; I don't see it. I can actually hear intelligence and richness of thought much easier when my eyes are closed. Try that.

If you have time you can have another contest with the compliments or other insults 51 & 52. Have students practice beforehand again and then encourage color and fresh-minting in their voices. If you are not absolutely sure what a word means in these phrases I suggest you look it up. If you can't find it in a dictionary just make the best guess you can. Most of the time, you will be close. If you get stuck on a line, ask the students. Many times over the years I have been astonished at line or word interpretations from students that I had never thought of. There is never a right and wrong in all this, there is just a better. Encourage color, fresh-minting, antithesis, high notes and wonder. Getting the students *emotionally engaged* is of course the goal in all this: I just prefer to employ language that will encourage them to get there intelligently.

Make lots of sound on Day 1! Get students used to making sound, being listened to and being orally evaluated and helped by you. The simple statements, *try it again* and *let's make it better,* should drive all 15 classes. Make this the ultimate purpose of the whole 6 weeks: to create a clear and rich reading of the play. I assure you that if the readings become refined and even layered, the students will end up knowing a lot about the play and the author. Regard the daily readings as the true north of your Shakespearean journey. Investigate all the literary concepts that you like, but don't let the naming of concepts overshadow the playing of the play. Always get back to *let's try that scene again.* It is more important that students be able to orally create with metaphors, alliteration and other figures of speech, than be able to name them. **They will acquire these oral skills only through practice.**

Homework

Suggest that to get the most out of a *Shakespeare Out Loud* experience, **students should read the whole play as soon as possible,** if only to decide which parts they might want to read or even stage. Assure them that they will be reading out loud 20 minutes every day! The whole play takes less than 90 minutes to read, so they will likely be reading it out loud several times.

Cast all the scene-synopsis readers (24 scenes) carefully. Tell them there will be bonus marks for any who memorize their synopsis, and extra for those who memorize perfectly. Memory work is valuable because it teaches one to choose language. The scene synopses should always be read before the first read-throughs of the scenes. (Thirty years of stage experience has taught me that those actors who memorize most perfectly, are the best actors. It is *almost* that simple.)

Cast all of Act 1, dividing up the parts as fairly and as creatively as possible. This will not be easy and will take some careful calculating. You need to be fair and creative this first round to build confidence with your students. Allow no initial negotiations - everyone is to read aloud what you assign them! You might want to divide up Queen Mab or change casts in the middle of long scenes, but make sure everybody reads. Have students clearly mark their reading assignments, with pencils, in their texts. You want no confusion during the daily readings!

Next casting and onwards, you can take suggestions and pick combinations of students who might want to read together. Encourage the males and females to reverse roles. If you can match a student's thinking with that of a character, great. You may have a boy who wants to read the nurse. Great! Perfect that nurse. Casting is a major challenge of this approach and you should not waste class time in negotiation. As you move through the play you will ask in advance for casting preferences for your daily readings. Tell the students for Act 1, you have cast it purposefully and want to hear it that way.

Warn students that they may be asked to read aloud any section in Act 1, after the person who has been assigned the role reads. They should therefore read the whole act first, and then concentrate on their own section. You won't get orally through Act 1 next class but at least each student will have something to orally practice for the third class. Encourage students to practice with other students in their scenes and reiterate that from now on, each day they will be graded for their oral and participation efforts. Show them the graphed grading sheet again with everyone's name and corresponding box for daily mark.

While the bolder and more talented students will want to read more, you must make sure, at least at the beginning, that all students read aloud in front of their fellow students. Yes you want your best students to shine so they may set an example, but if they use too much of the class time, the more reticent students will just try to hide. If you have two students you think might do the balcony scene well, give it to them now. They can read something small in Act 1 and have a concentrated Day 4, although they will read it once on the Day 3 run. Suggest they start practicing it together as soon as possible.

Remember that some people fear speaking in front of an audience more than they fear death. People often ask me how I perform in front of crowds without getting nervous. I tell them to start with their first thought, move to the second, then to the next, etc. If one stays focused on the thoughts that cause the words, there remains no space in the brain for worry. If a student is absolutely terrified, have them come in after or before school to read aloud just to you. Your encouragement and praise will eventually enable them to read aloud before their peers. You must hold fast to this reading aloud rule for everyone!

Okay, a very busy first class is over and it is likely some students will already have questions on how something should be read in Act 1. Don't tell them! Assure them they can figure it out on their own and that you are interested in what they come up with. Plays are to be interpreted and often young people come up with readings much more interesting than the readings of those who know the play well. Tell them to practice diligently, and that professional actors go over their lines, searching for nuances of thought, scores of times between rehearsals. Tell them you are interested in their interpretations and creativity. If they still don't trust themselves, they will likely go ask their friends. There are few things more soothing to an English teacher than hearing a student Shakespearean-discussion in the halls.

Day 2

Give the Act 1 reading tests. Take them back when finished to be marked later. Quickly answer the questions orally. Some students may believe that an oral approach means they can get by doing no work, when the opposite is true. I suggest that you tell them that those students who do poorly on the test and have obviously not done their reading, will likely also get a poor daily evaluation mark for that class. They are being penalized for coming to an oral reading with no ideas. Students with no ideas are a drag on the class, the cast and the approach.

Have the 1,1 synopsis read and 1,1 up to the Prince's exit - just 3 ½ pages. Always let students read through an assigned scene before commenting on it yourself. You don't know what their ideas are until you hear them through their reading. Don't waste the opportunity to perhaps learn from their work by coloring it with your opinions first. Listening to this first reading should tell you who has practiced, who might be terrified, who wants attention without understanding the text, and who has some really interesting thoughts about the scene. With practice you will get good at picking up all sorts of information just with your ears.

This first reading might be quite dull and perhaps even a little painful, but that is fine. As long as they are reading the words, you are on your way. Don’t allow any paraphrasing of course; stop the reading for that. Always fix paraphrasing immediately. Your less secure readers will try paraphrasing in their rush to get their reading over with. Make those that paraphrase go slower and pronounce all the words in the right order. You can work on interpretation later.

As you grow into your role as oral director you must become good at jotting down your thoughts. Don't try to remember them as you will surely forget your best ones. I do this on an empty piece of paper and I try to do it by just barely looking at what I am writing. Most often they are just a single word that needs stressing, coloring, fresh-minting, or to be conceived in opposition to another word. Don't write long notes: they are just to retrieve thoughts for you. Stay focused on your actors. Be as unobtrusive as possible. You don't want to distract or dispirit actors by causing them to think they are doing something wrong. Just jot thoughts!

After the Prince's exit, stop the reading. You now have several choices: you can ask to have the scene read again with your original cast, you can switch up the cast and read the scene again with new actors or you can give a few notes. Often, the first time a scene is read the young actors will be so nervous they won't have any fun. Giving them another go immediately, or other students a chance, should bring more confidence, variety and creativity to the reading. It will also reinforce the idea that a substantial part of each class will be spent practicing out loud. As a pianist learns by practice so do actors or oral communicators. Trust that they will improve with a second reading. Sure, another go at the scene eats up class time, maybe 5 minutes, but remember that comprehension and oral communication skills are learned through practice. After it is read again, praise what is read or acted well, but never ever say something is perfect. Perfection means the students can stop working. Acting can always get better. You can now begin discussion or start working the scene.

Working the scene

The students start reading the scene again. As soon as you hear something you want to fix, stop the reading - I use, *thank-you*. Your suggestion should be something they can think or play immediately. Give them the line to start at and off they go again. If they improve, keep listening until you hear something else you want to improve. You must trust yourself! If you don't trust your ears and mind, the reading will not get better. Keep the core of all classes the practicing aloud of *Romeo and Juliet* and the resources of this guide, and in six weeks you will develop a substantial body of oral work through **working the scene.**

I leave most of the stressing of lines to you. They are pretty obvious. If you stress antithesis and hit the verbs, most lines make sense. Below are some ideas that I have gleaned from the *Out Loud* text. Some of them are not actually about specific text but about the world that the text implies. The clearer and richer the world that the characters inhabit, the clearer and richer will be their reading and their understanding of the play. Questions like, *What is the feud about?* are not answered in the text but must be decided upon by the actors exploring the text. The answers to these questions should end up coloring much of what everyone thinks and says. Even if characters have different answers to these questions, that is fine. Often they are secrets. The more sense the world makes to your student/actors, the better will be their reading, and the richer will be their understanding of *Romeo and Juliet*, Shakespeare and indeed, spoken language.

I implore you to encourage students to write lightly in their scripts with PENCILS. There is lots of room with the open format. Jotting down notes is how they will remember thoughts and make improvements for future readings. Professional actors do this: they pencil down ideas that they are given, practice them and then erase them once they become obvious. Always have extra pencils and erasers ready as they are absolutely essential to improving out loud readings. (Make the students pay for missing pencils. Like Shakespeare, start a business.) If students are allowed to keep their texts the open format provides room for all sorts of permanent artistic expression. Students who keep their personal texts, are also likely to revisit them in the future for practice and fun.

I will number each of my ideas with a page number and decimal point that corresponds to the spot in the *Shakespeare Out Loud* script.

Act 1, Scene 1 Verona - a public place

Sampson and Gregory, servants of the house of Capulet, pick a quarrel with Abraham and Balthasar, servants of the house of Montague. When Romeo's friend Benvolio tries to make peace, Tybalt, a Capulet kinsman, starts a sword-fight with him. Several citizens try to stop the growing battle. Even old Capulet and Montague flout the good advice of their wives, and posture and bellow as though ready to fight. The Prince arrives and angrily declares that further brawls will be punishable by death.
Left alone, Montague and his wife ask Benvolio about their son, Romeo. They worry that in recent days he has turned moody and unapproachable. Benvolio promises to uncover the cause. He learns that unrequited love is the source of Romeo's dark mood. He then suggests that Romeo set his sights on other beautiful girls.

3&4 Although this is not stated in the text, I believe that Sampson should be played by a small actor. He could be so small that he drags his sword a bit. He brags while Gregory pokes fun at him. Just before the fights starts he wants Gregory to remember his swashing blow, his smashing blow, perhaps so he can hide behind him. It would be just like Shakespeare to cast his smallest, yappiest company member in the role of Sampson. Also, Gregory doesn't start the fight until he sees the odds change in his favor with the arrival of Benvolio. They obviously don't know Benvolio very well, as Benvolio is always the peace-maker in the play. One might characterize Sampson and Gregory as hormone-rich twits.

5.4 Although we are just meeting Tybalt, his second line does threaten Benvolio with death. Through the play we discover that Tybalt has a unique anger for a Shakespearean character. Most often in Shakespeare's plays these types of emotions come from real injustice: being a bastard for Edmund, being insulted or cuckolded for Iago, or just being different from everyone else for Don John. The anger is most often analyzed, then used with a plan. Tybalt, because of this feud that we know nothing about, seems to have an anger-switch that once turned on, is almost impossible for him to turn off. Perhaps Tybalt needs his own secret story to motivate this type of extreme behavior. Perhaps his brother was beaten to death by the Montagues. He may even have a chemical imbalance. Something makes his anger uncontrollable. The actor

eventually needs to assume a complexity that will justify all of Tybalt's actions and words. This won't be decided now, but it is something your students might be interested in solving as you work through the play.

5.6 For an oral reading or staged performance of crowd scenes, make sure all characters in the crowd know exactly what they are going to say and when. These should never be nonsense-words, but the specific and legitimate exclamations of real characters in the crowd - people talking to each other or shouting at each other, woven with the text. It must not drown out the text but compliment it. When all these objections and protestations are voiced together, individual voices will rarely be heard, but the character of the crowd will be clearly established. It takes some practice, but getting the thoughts and the sounds of a crowd right is also a lot of fun, and can include the whole class. If you have time, have each crowd-student choose a specific character, who speaks specific lines right on cue with the other members of the crowd - little groups or families of protesting citizens. A well orchestrated 15 seconds of crowd can sound quite spectacular, while bringing color and texture to your reading. Orchestrating crowd scenes well also goes a long way turning your class into a cast. You might want to do a little prep work on this, devising line and word suggestions and character groups for the scene.

5.8 If their wives weren't with them neither Montague nor Capulet would likely appear at the fight. Sure, they love to shout, and posturing is fine with the women there to stop them, but real fighting is way too hard and dangerous. The feud seems completely fuelled by the young men. They are all armed and seem in practice. Perhaps there is a lull in the almost constant warring between the Italian city states. Perhaps there are an unusually large number of boys becoming men that summer and they are reviving the feud as a means of releasing hormones. A feud implies a long time but it can't have been going on like this forever. The Prince mentions just three civil brawls. Why is the feud at such a fever pitch at this current time? You will need to keep refining the answers to these feud-questions.

6.3 *bred of an airy word* The Prince easily fresh-mints the word *airy*. Usually, when a word is slightly odd, it is chosen or invented for the situation. That invention might have a tinge of wonder at the ridiculousness of this situation. It might also be on a high note in the voice.

6.5 *You Capulet, shall go along with me* These conversations with the Prince might turn out to be about what to do with all their young men. Too bad they all like swords so much: they would have had a smashing soccer rivalry.

Okay, let's leave the rest of the scene for later. When you raise the above points and any others you or the students think up, try to apply them to the reading - stay focused on what will improve the reading. If you are constantly saying, *try that* or *try it again,* you are likely on the right path. It might be difficult at first to not concentrate on how the play is constructed, as that is what you are likely used to teaching, but that doesn't actually help the oral reading. Besides, most scholars will defer when an actor comments on Shakespeare. They know that inner truths are revealed through acting Shakespeare that the scholar can only guess at.

After all, Shakespeare was an actor writing for actors. Knowledge will be revealed and imbued not by talking about a scene, but by rehearsing, refining and playing it.

You might now want to try a little improvisation. Divide the class in two gangs - the Capulets (Caps?) and the Montagues (Monts?). Do this equally and carefully. Tell your students this is for the ***Rude Ruffian Award*.** Tell each family to select its five rudest ruffians to represent their comrades. Cast the scribe of each family for the next 6 weeks and give them both a piece of paper. In 2-4 minutes each family must come up with an insult for each ruffian that includes swords and sexual innuendos. *Thy weapon is as short as thy wits; thy tool is blunt like thy brain,* etc. Once they are written down make the five of each family practice for their clan out loud. Suggestions should abound. Keep the families separated as they practice.

Stand the five family members opposite each other and have them insult each other, taking turns. You evaluate the insults and the performances and declare which family has the rudest ruffians - noting their victory on 114. This award the students have earned by inventing with their own language. The next step is to get everyone inventing with Shakespeare's language.

I hope you enjoy this judging. It doesn't matter if the same student or group of students always wins. Judge honestly with your ears and mind, and the students will grow to respect you. These events can constitute your 15-day Olympics if you like. The feud is at the heart of this play. Your class can assume a similar complexity through competing in gangs linguistically. Then, let the original students or other students read the scene again, and maybe again. Maybe discuss how the rabid mentality of gangs might change the normally balanced mentality of the individuals in those gangs.

Continue the reading from the Prince's exit to the end of the scene. Praise good work and read it again, if you like. Then, work on the scene by stopping and starting and suggesting thoughts.

6.7 It is interesting that Mr. and Mrs. Montague are both deeply concerned about their son but are not intimate enough with him to discover the source of his unhappiness. This deep love yet lack of understanding, is also found in the Capulet household.

7 *Both by myself and many other friends.* It sounds as if Romeo has gone into a real funk over Rosaline. It is worrying to parents when their children just turn off, and they don't know why.

7.5 *Was that my father that went hence so fast?* The Montagues exit quickly to leave the boys alone, but Romeo may interpret their departure as yet another form of rejection.

7.9 *Favor* means goodwill in this instance but also implies her sexual favors. It is one of those deliciously clean and naughty words that can transport many nuances of thought.

8 Romeo expends himself trying to encapsulate his thoughts and emotions of love, and when ultimately unsuccessful, decides to leave.

8.4 *And she's fair I love.* Fair/beauty is very important to Romeo.

8.6 *She hath forsworn to love, and in that vow do I live dead that live to tell it now*.
Dead? Romeo is not a great fan of chastity.

8.9 Like Orsino in *Twelfth Night*, Romeo broods best by himself; and off he goes.

9 It is odd that Benvolio is the first to swear on his life. It is a teenze trite that the oath is a joke about getting Romeo a new girlfriend, but it does begin a trend. Young people swear on their lives or swear to take their lives often in this play. They seem to have good lives. Why do the youth of the play want to fight and die so much?

Read the section again if you want, with or without the same cast. Discuss the ideas you like and then read it again. There are always new thoughts to find or refine. If through the hour-long class you hear yourself often say, *try that*, or *try it again,* or *let's read the next bit*, or even, *I'm going to try that bit*, you will be practicing and you will be improving. And, act yourself, if you like. The best of all worlds is when the students take the parts back from the teacher.

The Most Indulgent Family Award In his torment on 8, Romeo seeks to define love as smoke, fire, sea, madness, gall and sweet. It is a very indulgent, inventive and inclusive little burst of reflection. Each image and idea is fresh-minted in an attempt to understand and control this thing that so torments him.

Have fun with this. Get everyone to ham it up a bit. Divide the class by families again.
Re-organize the families until they are happy and pumped about competing against the other family. Tell them the contest will be for the *Most Indulgent Family* and they should pick their 7 most indulgent actors. Stand them in opposing lines and give each of the seven students in their respective families one of the lines in Romeo's speech. Let the last one actually leave his family in despair. Encourage everyone to plumb Romeo's pain. Encourage them to truly invent the words with their brilliance; encourage them to relish their inventions. Give them a couple of minutes to practice under their family's guidance. Line them up again and then listen to the Capulets and then the Montagues. Make a few suggestions, if you like, and then listen to the Montagues then the Capulets.

Love is a smoke raised with the fume of sighs;
being purged, a fire sparkling in lovers' eyes;
being vexed, a sea nourished with lovers' tears,
a madness most discreet,
a choking gall,
and a preserving sweet.
Farewell, my coz.

Play with this but determine a ***Most Indulgent Family*** winner. You are the judge.
You judge their performances and your word is final.

By the end of the class you will have awarded *The Rude Ruffians Award* and *The Most Indulgent Family Award*. You should also be growing into your role as judge. For the next 13 classes you will be constantly evaluating competitions and improving oral readings. As an English teacher this might be a new role for you, but I can think of no other way for students to improve their oral communication skills without their practice and your constant assessment and suggestions. They will also be learning to love Shakespeare through your efforts. That is enough for today.

Homework

Assign parts for 2,1 You have already cast 2,2. Warn the class that next class they will be reading, with synopses, from **1,2 to the end of 2,2 at the start of the class - 17 pages straight through.** This is a long section, and you won't be doing another long section like this for quite a while. This unique challenge on Day 3 is to encourage the students to discover what they can create by themselves. Reading such a long section out loud, with you interrupting only to correct paraphrasing, makes them more dependent on one another. Suggest to them that they work on their lines. Tell them you are excited to hear them all read 17 pages, together, like a cast.

Ask each student to write 500 words on the difference between unabridged (1,1), found on the internet, and the *Shakespeare Out Loud* (1,1) that they have investigated today. This is the only investigation into unabridged texts that I will suggest. The students should discuss verse, archaic language and any other differences they find. Ask them which version they prefer and why. Tell them you want it handed in on Day 4. I like clear, concise writing - thought that also works well with acting and oral communication.

Day 3

Answer any questions your students may have about the written assignment.

Ask your students to read aloud from page 10 through page 27. The students you chose to read the scene synopses should begin each scene. Correct any mispronunciations you hear and don't let anyone paraphrase, as usual. With the added synopses readers, all the students should be involved in this reading. Those who have practiced will enjoy showcasing their work. You can sit back and unobtrusively jot down a few notes from whatever you hear and subsequently think up. You have talked to them about reading aloud every day, and now they are doing a large chunk with no interruption. This should be interesting. If there are students absent, read those parts yourself or dole them out to your eager beavers. **Just read from 10 to 27 out loud**. No matter how hard this may be, there will be significant future benefits from such an exercise completed now.

Once the reading is completed praise all that you honestly can. Just getting all these words spoken aloud, in the right order, pronounced properly is an accomplishment. The less laudable readings you can improve in your work-through. Let your students wind down and have a good natter about what everyone has just done. When they have calmed down a bit, suggest making

the reading better by doing a **work-through**. If you are efficient and don't get too sidetracked, you should be able to work 1,2 to the end of 1,5.

Act 1, Scene 2 Verona - a street

Paris wants to marry Juliet, but as she is just thirteen, Capulet thinks her too young. He invites Paris to his feast that night, where Paris might find other girls more to his liking. Then again, if Juliet grows to like Paris on her own, so much the better. Capulet gives his illiterate servant, Potpan, a list of the people to be invited to the feast. Romeo reads the list to Potpan, and thus learns that his love Rosalind will attend. Benvolio urges Romeo to attend the feast, and dares him to compare Rosalind to other young women.

10.2 *'tis not hard, I think, for men so old as we to keep the peace.* If this is so, why have the Capulets and Montagues been fighting for so long? Both seem mostly intent on watching their children grow and prosper.

10.5 Capulet seems unsure about his daughter. He desperately wants Juliet to be happy, but as we soon find out, he can also become a total tyrant when his will is crossed. She is his only living child. Perhaps he admires and fears his daughter, recognizing his own reckless character in hers. Paris is certainly a great catch for any girl but Capulet also worries about her youth. He married Juliet's mother when she was thirteen so he should know. He leaves the door open for Paris however, by saying that it is important that Juliet is fond of the person she marries. The Capulet Ball is likely a good chance for her to spread her wings a bit and Capulet is greatly looking forward to watching all goings on.

11.3 It speaks well of Romeo that he helps Potpan. He has a generous spirit; he is just obsessed with girls.

11.4 Perhaps the illiterate Potpan actually has a very good memory. *There is no virtue like necessity* (John of Gaunt in *Richard II.*) Many people remember names by association. How does your Potpan remember this list? And I don't mean counting with fingers or toes or something indicating and stupid: what thoughts does he use to remember this list? He needs to make mental connections to keep his job. He probably uses geography and his planned route. It might be funny if the last name Romeo gives him makes him re-organize his whole mental journey.

S*ee how much of that list someone can actually remember and repeat after hearing it once. Have each family pick their smartest member and don't tell them why. One leaves the room and one is then tested with the list, hearing it once and repeating it as well as possible. The other is let in and has their chance.* Award ***The Potpan Award*** with fanfare! You all might end up agreeing that Potpan may not be able to read, but he is likely quite bright.

11.7 *My master is the great rich Capulet;* Verona should host the bragging Olympics.

11.9 *with all the admired beauties of Verona.* Those words do evoke an atmosphere where young men might strive and compete.

12 *One fairer than my love?* Yes, it is young love, but Romeo seems to judge women solely by their looks; not how they sound, what they think, how good they are at sports or knitting - just how good they look. Grow up, kid!

Act 1, Scene 3 A room in Capulet's house

Lady Capulet and the nurse inform Juliet that the attractive Paris is interested in marrying her. Juliet acts like a dutiful child, saying she will do whatever her mother wants. Potpan calls them all to action, as the guests have arrived for the feast.

13.5 *Nurse, come back again.* It is interesting that Lady Capulet is unable to broach the subject of marriage with Juliet alone. She tries to send the nurse away but cannot. She asks her to return because she knows the nurse is more intimate with Juliet than she is. The nurse can help guide Juliet towards a conversation about marriage.

13.8 Yes, I know, the unabridged has the nurse blabbing on forever with this speech, a whole little operetta that is agony for Lady Capulet to think and play. Sure it establishes the nurse as talkative, but it also stalls the intent of the scene. I have cut most of it and I don't apologize - the same goes for the Friar's herb speech. Cutting back on 'old-fart' talk and concentrating on the sexy lovers is the way to sell this play to young people.

13.9 *And I might live to see thee married once, I have my wish.* Right on cue for Lady Capulet: sometimes the nurse can actually be helpful.

14.1 *Tell me, daughter Juliet, how stands your disposition to be married?* Lady Capulet is careful with this question. Juliet is unpredictable and they are not close.

14.2 *It is an honor that I dream not of.* That is a lie, for sure. No girl who has never dreamed of marriage would marry a boy after knowing him for all of 9 minutes.

14.25 *Younger than you, here in Verona, ladies of esteem, are made already mothers.* Lady Capulet was Juliet's age when married, which makes her 26. Lady Capulet, being so young, is often played as lusting after Paris herself.

14.4 *Nay, he's a flower; in faith, a very flower.* Gooorrgeous, he is! Even the women of Verona are all mad about beauty.

14.6 *I'll look to like, but no more deep will I endart mine eye than your consent gives strength to make it fly.* Saying she'll only look at the boys as much as her mother consents to, is nothing but a sweetzy-faced teenage girl, trying to pull one on her mother. Juliet is an excellent actress. We find out later that she also has a very strong will.

14.8 Potpan's call to arms!

14.9 *We follow thee.* Lady Capulet is second out of the room, behind Potpan. Capulet loves to entertain and will expect her to be at her post.

Take a few minutes and get a group - all if you like - of females from each family to improvise a rave about the beauty of Paris. Make it Shakespearean (*his leg, his foot*) or modern language. Judge invention and intention. Let the girls have some fun here - call it ***The Drool Award!***

Act 1, Scene 4 Verona - a street

On their way to the Capulet feast, Mercutio tries to distract and entertain the lovesick Romeo with an account of his dream of Queen Mab.

15.3 *You have dancing shoes with nimble soles; I have a soul of lead so stakes me to the ground I cannot move.* Shakespeare loves soul-sole word games. It must have been a very common joke for those who earned their living cutting and preparing leather, like Shakespeare's father.

16.1 Mercutio's unbridled improvisation on dreams and Queen Mab are a wonderful example of a craft, greatly valued in Shakespeare's day: the ability to invent and play with numerous variations on a theme. The trick with acting invented thought is to learn the lines perfectly but think the thoughts freshly each time, white-hot off the mind. Doing this successfully usually includes a lot of high notes in the voice and a quick delivery. Have the students start very slowly with this speech, however. There is much to be colored in it before the speech should be creatively fresh-minted.

16.6 *My mind misgives some consequence with this night's revels, yet hanging in the stars.* It is interesting that Romeo senses that something significant is going to happen that night. Scholars like to call this foreshadowing, but I don't believe Shakespeare thought of it that way. I think most humans have premonitions. Perhaps these are a convergence of events that can't help but persuade them to expect imminent change. I certainly have had them. These thoughts have to be real for Romeo, real and inexplicable. They might leave him worried but also tinged with wonder at their seeming certainty. You can name it foreshadowing in a test if you absolutely have to, but the real challenge is to make those thoughts and words real for young actors. In the resources 64, the Queen Mab speech is numbered into 21 lines. Simply divide up the speech among your students and let them practice their usual 2 minutes. You could then hold a ***Color The Dream Contest*** between families.

Act 1, Scene 5 A hall in Capulet's house

Servants scurry about as Capulet welcomes his guests. Tybalt recognizes the masked Romeo by his voice, and wants to fight him. Lord Capulet severely chastises Tybalt and orders him to leave Romeo alone. Tybalt swears he will make Romeo pay for invading the Capulet feast. Romeo and Juliet fall almost instantly in love - they share two kisses. Only after parting do they learn that each is the only child of the family foe.

17 Peter is number one servant, still well below the nurse, but at least the head of the male servants. So Susan Grindstone (grind whose stones?) and Nell are likely both girlfriends of Peter and his pals. While the guests are mostly dancing and thinking about sex upstairs, marchpane and beer are likely getting it done downstairs.

17.5 Capulet is well practiced in the rituals of mating. He is obviously in his forties so must have married Lady Capulet when he was at least 27 and she 13. In 4,4 Lady Capulet calls him a *mouse-hunt*, a prowler after women. Perhaps his appetite for the opposite sex is what can so

infuriate him when crossed by Juliet. He knows from personal experience what women can, and will, do. Perhaps Shakespeare believed that head-strong daughters were an appropriate reward for men who spent much of their youth chasing women.

17.9 *O, she doth teach the torches to burn bright. It seems she hangs upon the cheek of night like a rich jewel in an Ethiope's ear.* That's wonder. Wonder fuels the lovers as much as love and sex does.

How much wonder can a Romeo imbue those two lines with? Ask for volunteers. Call it the ***Wonder-Boy/Girl Award***, but let girls earn it as well. Wonder often employs color and antithesis in the mind and high notes in the voice. Make up more titles or competitions of your own - anything to keep the students orally playing with language in a variety of ways. Keep up the good judging.

18.1 *This, by his voice, should be a Montague.* Tybalt should recognize Romeo by just barely picking up a bit of Romeo's voice. Perhaps he just recognizes the timbre or tone of it. He shouldn't hear any of Romeo's private thoughts. This is sloppy plot-craft from Shakespeare.

18.5 *Verona brags of him to be a virtuous and well-governed youth.* Romeo has a good reputation; besides, another big brawl might have Capulet paying with his life.

18.7 Perhaps Tybalt's father is dead and Capulet, as his uncle, has assumed the role of father for Tybalt. The actor playing Tybalt needs to make firm decisions about exactly how he fits into the Capulet family - decisions that are not necessarily in the text, but that supports the text and maximize the dramatic potential of his scenes.

18.8 *Go to, go to! You are a saucy boy. Is it so indeed? You must contrary me?* That Capulet temper when crossed. Calling Tybalt a *boy* painfully wounds him and fuels Tybalt's desire for revenge. Is this tragedy the result of Capulet's temper, so angering Tybalt?

18.9 *I will withdraw; but this intrusion shall now seeming sweet, convert to bitter gall.* Tybalt is another character who just leaves when he doesn't get his way. The young men of Verona appear fiery and moody. Sweet and gall are antithetical. Suggest sweet on a high note and gall on a low note, fuelled by associated thoughts.

19 When staging this interchange (an entire sonnet actually) either by lighting or position, the lovers must seem on an island of intimacy. I have seen them at the very heart of the celebration, just with everyone else frozen or on mute. All they see is each other. All they hear is each other. The kisses are the beginning of their hunger.

19.5 This is probably Juliet's first kiss.

19.6 The second is even better!

19.8 *Madam, your mother craves a word with you.* Perhaps Lady Capulet just catches the second kiss, which Juliet can easily laugh off as nothing. Fooling mom is a snap; dad is not so easy. Stealing kisses might have been something Lady Capulet was adept at when young.

20 *I tell you, he that can lay hold of her shall have coin.* It is odd that the nurse should showcase her precious Juliet in such terms. Perhaps this is the first ball where Juliet has been regarded as a woman and not just a girl. Perhaps she feels proud how Juliet matches up with the other girls. She has already talked of longing for Juliet's marriage day. Perhaps she has had a few brews in the kitchen with Peter and Sue and just can't help bragging a bit. The people of Verona do love to brag.

20.3 - 20.7 See how smart Juliet is? If she had lived she might have proven a great little actress.

20.75 *His name is Romeo, and a Montague, the only son of your great enemy*. Is this a warning to Juliet from the nurse?

20.8 Where does the nurse learn Romeo's identity? Capulet knows: does she ask him? Does she ask the masked Mercutio as he is leaving and he wants to cause some trouble? Why not name a student 'Nosey Parker,' put him in the scene and have him tell the nurse? This will work as long as he knows how he figured it out. Even for a reading, details like this are fun and worth finding solutions for. They help specify and enrich a world. They help it make sense. They can also help you include more students, even if it is just with their thinking.

21 *Come, let's away; the strangers all are gone.* Let Peter clean up.

This has been a very concentrated day if you read, then worked all of these scenes. Now that you have proved what the class can orally accomplish in a day, you can slow down a bit, concentrate on the work-throughs, switching parts and involving many students.

Homework

Ask everyone to **read all of Act 2 before the next class** and warn them you will have a little **pre-class test.** Tell them you will be working 2,1 and 2,2 the next class. The students who read those scenes today will begin the class by reading them again, but individual students will be substituted when you work-through 2,1 and 2,2. Ask them all to be familiar with both scenes. 2,2 is a favorite of all romantics and many English teachers. The class will be spending considerable time on it next class. Tell the class you will casting the rest of Act 2 next class and will take casting requests for 2,3 through 2,6 tomorrow, the day between classes. Students can make requests or simply read what you assign them. Having students suggest their preferences for their out loud readings could cause some conflicts but it also rewards passion. Just do your best. Tell them you want all their comparative essays for 1,1 on your desk at the start of next class.

Day 4

Take in the comparative essays.

Give the Act 1 vocabulary test and the Act 2 reading test. The students will realize that looking at the notes carefully will earn them marks.

Read 2,1 with original cast. Perhaps, have them read it again. Work it substituting other students, if you like - stopping and starting, always improving. Work with what you hear from the students. It is a fun little warm up before 2,2.

Act 2, Scene 1 A lane by the wall of Capulet's orchard
In the hope of evading the gibes of his friends and seeing more of Juliet, Romeo climbs over the Capulet orchard-wall.

22.1 Romeo's chances of finding Juliet have to be pretty slim, but that's what romantics do: they follow their hearts.

22. 4 *Call, good Mercutio.* Benvolio likely believes Mercutio will be better at humoring Romeo out of hiding.

22.5 *Romeo! Madman! Lover! Appear thou in the likeness of a sigh.* Whenever Shakespearean characters start renaming something, they are usually seeking a better definition. These are most effective orally, when rising in the voice like stairs. What is actually rising of course, is the specificity or the acuteness of the thought.
Take time to listen after *dove*.
Encourage your Mercutio to bate Romeo with lewdness. Why not? It is in the text.

Perhaps you can get a few students to make up lovey-dovey names for Romeo or modern equivalents of Mercutio's jests. (smootzy, wootzy bootz) ***The Lovey-Dovey award?***

22.6 *by her fine foot, straight leg, and quivering thigh and the domains that there adjacent lie*
The *domains*, of which so much poetry complains.

22.7 A *truckle-bed* is a low bed on wheels, stored under a larger bed. This suggests a modest living arrangement. Paris is a count, and Mercutio, obviously, his lesser kinsman.

22.8 *Go then, for 'tis in vain to seek him here that means not to be found.* Benvolio might feel a little hurt that his friend is avoiding him again.

Act 2, Scene 2 Capulet's orchard
Romeo surprises Juliet on her balcony, and both declare their love for the other. The nurse, calling Juliet, disturbs them, and Juliet promises to send a messenger to Romeo next morning at nine o'clock. Romeo, she says, should then tell the messenger where and when he and Juliet may be married.

23.1 *But soft* means, everything be quiet! Romeo is shushing the crickets, the wind, perhaps even his own heartbeat.
What light through yonder window breaks? Light is discovered, then the *window* as the light approaches it, then the light *breaks* through it: three individual thoughts, moving up in notes from *light* to *window* to *breaks*. When this line is said as one thought, as it usually is, it just sounds like an old cliché. Juliet is moving and so is the light.
Romeo relishes calling Juliet his *lady*, but then he re-defines her on a higher note as his *love*.
Knew is also on a high note.
She speaks, yet she says nothing. What of that? Romeo believes he will hear sound as Juliet's lips move. He then discovers that she is not voicing her words. He then wonders what is going on? Three individual thoughts!

23.2 Is Juliet perhaps practicing Romeo's name silently to herself? Maybe she is trying the name Juliet Montague out for size. Her lips are moving but she is making no sound.

23.3 *See how she leans her cheek upon her hand. O that I were a glove upon that hand, that I might touch that cheek.* Invent *glove* and *touch* and put them both on higher notes.

23.4 *She speaks,* is perhaps the greatest (quiet) discovery of all time.
Romeo needs to invent both *bright* **and** *angel*.

23.6 *nor hand, nor foot, nor arm, nor face, nor any other part* all rise in the voice like stairs as Juliet discards and searches onwards.
What's in a name? is a question all by itself.
That which we call a rose… is a separate new thought and a rather lovely discovery.
without that title - out on a high note
doff - on a high note

23.8 *What man art thou?* Juliet should feel vulnerable and truly frightened.

24 It is a common practice for stage productions and movies to allow Romeo to climb into Juliet's balcony. There would be no need for the rope ladder, the tackled stair he asks the nurse to get from his servant, if he could climb to her balcony. More to the point, they have already shared two kisses at Capulet's Ball and the fact that they can't touch now, intensifies their language of love, as though the distance between them might be spanned by the creativity of their thoughts. Not being able to touch also makes them ache for their next meeting, which turns out to be their wedding day.

24.3 *With love's light wings did I over-perch* these walls; for stony limits cannot hold love out.*
Romeo's creativity with love-language is remarkable for one so young. He doesn't seem like a reader but he has learned the art of verbal seduction somewhere: perhaps through practicing on Rosaline, and a few of Verona's other beauties.

24.5 *Dost thou love me?* Romeo tries to respond to this question, but Juliet cuts him off.

24.9 Telling Romeo goodnight, is the one bit of restraint Juliet shows in the play. It lasts ½ page.

25.2 *What satisfaction can'st thou have tonight?* Anyone who has seen Zeffirelli's film-version of this play will never forget Olivia Hussey's delivery of this line, so filled with innocence and anticipation.

25.45 *My bounty* is as boundless as the sea, my love as deep; the more I give to thee, the more I have, for both are infinite.* Goodness gracious - infinite love after being with someone for all of about 9 minutes. Yes, it is a play, and one of the most romantic ever written, but the actors still need to justify their characters' words and actions. What is it in Juliet's life that allows her to give herself so completely to someone who is actually a total stranger?

25.6 *Stay but a little* This is where she makes the marriage decision.

25.7 Did Juliet perhaps lock the door to her room?

25.9 The nurse must have her own key.

26.2 *By and by, I come!* A little flash of temper might hold off the nurse for a moment.

27.2 *peace in thy breast* what a lovely sentiment from such a young man.

Romeo and Juliet are propelled by sex but they are also intoxicated with wonder. What else could fresh-mint such beauty? This is truly one of the great romantic scenes of all romantic, dramatic literature. Even cut, as the out loud version is, it is achingly beautiful. When experienced completely freshly - two people inventing each individual thought - it is dramatic wonder. Spoken like old, known poetry it has all the life of withered funeral flowers. Try to get your students to fresh-mint it all, while employing lots of high notes in their voices.

I have had the most wonderful Juliets spring up in workshops over the years. These girls were often bookish by nature and tried only because I asked them to. When they read aloud their intelligence was immediately obvious to me. With a little encouragement they blossomed before their classmates. I have often thought that young people might be jealous of their peers unexpectedly excelling at playing Shakespeare; but that has not been the case. When someone's inner Bard is encouraged to shine and improve, fellow students feel more pride for their comrade than jealousy. These gifted and often shy students are also rarely the standard popular types; they are usually students with reading habits and rich imaginary lives. That is why volume in not important. You must create and maintain an environment where the small voice may be heard as well. It may carry rich thought.

So if you get lucky and have really good R&Js, stick with them for the class. They may not even be your original readers. If the scene isn't working I just play Shakespeare gong show and substitute freely - no hurt feelings as each student likely excels at some other character. Juliet's tend to appear from back corners of classrooms. The great Romeos are usually beguiling young men. It is how they naturally think the text that reveals them. Anyway, if you do get lucky with this scene, it does offer the possibility of creating life-long Shakespearean memories.

Homework

You have taken requests. **Now cast 2,3 - 2,6** Tell the class you will be reading all those 9 pages straight through next class. It will probably take 13 minutes. Act 3 will be cast next class and requests will be considered in the interim.

Day 5

Tell the class they will get their papers back next class, as you spent most of your time carefully casting Act 3. Tell them you will give them their roles at the end of this class. Tell the actors in 2,1 and 2,2 you hope to hear their scenes again at the end of the class, but you are going to start with 2,3 to the end of 2,6 with a synopsis beginning each scene - 9 pages. They know the drill now: you are not going to stop them unless they mispronounce or paraphrase. You are going to evaluate their daily readings and likely jot down notes.

For this reading students can politely take notes if they choose. Have the students get their pencils ready. Tell them to watch the text as it is read and perhaps underline any word that might need different stressing or specific coloring. Perhaps students might even recognize words that would profit by being realized on higher notes in the voice. I also often jot down a word that will remind me of the thought I want the actor to try on a word or section. They might not write any notes, but this exercise might get them listening more carefully, and you might discover directing talent. That talent you can put to use. Contrary to ideas about staging, the best stage directors are always great listeners as well.

This little section is a fun part of the play: from the Friar astonished at Romeo's affections changing so quickly, but still agreeing to the hasty marriage; through tales of Tybalt; the razzing of the nurse; the marriage plan; even the rope ladder for the evening; on to the anxious Juliet and the teasing nurse; then back to the Friar for the vows - the feel-good section of the play.

After the reading, ask for some notes. Have applicable notes from the students tried by the actors quickly. Then start at 2,3 and work the scenes. If there is any time left after the work-through, 2,1 and 2,2 can be read again.

Act 2, Scene 3 Outside Friar Laurence's cell

Friar Laurence is shocked to find that Romeo, now in love with Juliet, has so quickly given up his love for Rosalind. Still, in the hope that a marriage to Juliet will heal the bitter family-feud, the Friar agrees to help the headstrong Romeo.

28.2 The fact that the Friar collects herbs and flowers for medicines could suggest that he may also be a bit of an apothecary. He might also have concocted the potion he gives Juliet later in the play, although the vial seems like something special he has been given. It has even been suggested that he might actually compose onstage the potion that knocks Juliet out. That seems unlikely however, because surely a mixture that causes one to hover between life and death would be measured, brewed then distilled very carefully over time.

28.5 *God pardon sin. Sin*? Perhaps knowing Romeo so well, the Friar fears he has already gone too far with Rosaline.

28.6 *ghostly father?* Does Romeo call him ghostly because of his appearance, because he says last rites over a lot of dying people, or just to tease him about his relationship with God? Romeo chooses ghostly for a reason.

28.8 *Holy Saint Francis!* Total astonishment by the Friar tells us just how much Romeo complained to him about loving Rosaline. Considering how close Romeo and Juliet are to the Friar, it is hard to believe they never met at his cell before.

29.3 The Friar does a number of things in the play that are well intentioned, but also make one seriously question his judgment. Helping Romeo and Juliet marry so quickly without any knowledge of the parents, is rash. Since the bitter hate of the feud is never explained, it is a little difficult to understand exactly how a marriage will resolve the conflict. It could exacerbate it. It is also gambling with two young lives.
Wisely and slow The Friar might consider following his own advice.

Act 2, Scene 4 A street
Mercutio and Benvolio wonder where Romeo has been the night before. They then discuss the challenge that Tybalt, the formidable Montague swordsman, has sent to Romeo. When Romeo appears, he refuses to say where he has been. When the nurse arrives looking for Romeo, Mercutio teases her, suggesting she is a woman of questionable virtue. She is outraged at his suggestion. Romeo then tells her to have Juliet meet him at the Friar's cell that afternoon, so that they may be married. He also asks the nurse to meet with his serving-man later that day, to receive the rope-ladder that Romeo will use to climb to Juliet's room at night. He gives her some money and she bustles away.

30.5 Benvolio, the most level-headed of the young men in the play, seems certain Romeo will want to duel. Perhaps when out of love Romeo is as irrational and fiery as most other young men in Verona.

30.6 *Prince of Cats* Does this refer to nine lives?

30.7 Mercutio's grudging respect for Tybalt the swordsman, elevates both their characters.

31.2 *Here's goodly gear.* The nurse arriving is a welcome change of subject for Romeo.

31.4 *Anon*. Peter's character needs to be as defined as anybody's. He is a useful member of the Capulet household: he matters. He gets things done and he is endearing (marchpane, Sue Grindstone, and the best rude double-meaning in the play.) Is his *Anon* because he is burdened, distracted, fed up, what? Make those types of decisions carefully. *Anon* might be a favorite word of his: why do something today that can be put off until tomorrow? An audience doesn't have to watch the speaker because they can hear what he is thinking. The audience watches a listener to find out what he/she is thinking. A great thinker, a great listener can illuminate a

whole world for a scene. Peter doesn't have to do that much, but he must ALWAYS be thinking, just like everyone else. Keep asking the student playing Peter questions about the world he is in. I have seen great directors teach a play to a whole cast by maintaining a conversation with the smallest of characters. That is another way to build a whole rich world for everyone to inhabit.

31.8 *prick of noon* If this is nine o'clock, why is the nurse three hours late for Juliet? If this is noon, why are the nurse and Romeo both late? Again, Shakespeare is a bit sloppy with his time through this section. Suffice it to say, both Romeo and Juliet are intent on moving things along.

31.9 Mercutio needn't hammer words like *bawdy* and *prick*. The nurse will understand readily enough. The lighter Mercutio's taunting, the richer in thought, the more filled with innuendo, the more infuriated the nurse will become. She knows what is being said. She wasn't born yesterday! The nurse and Mercutio have similar natures: they both love to talk, are crude at times and completely faithful to friends. They both also seem destined to single lives.

32.1 *Can any of you tell me where I may find the young Romeo?* Perhaps she didn't get a good look at Romeo at the ball because she doesn't know what he looks like now.

32.2 *If you be he, sir, I desire some confidence* with you.* As with all malapropisms, the nurse must firmly believe that confidence means conference, and that it is indeed the perfect word for what she and Romeo must do. She likely chose the word for its conspiratorial flavor.

32.3 *We'll to dinner thither.* It is interesting that Benvolio and Mercutio are eating at Romeo's home, perhaps like a team or a gang. That's likely where they practice their swordsmanship as well. Maybe Montague watches and cheers them practicing in his courtyard. The old men in this play need to grow up as well.

32.7 *A gentleman, nurse, that loves to hear himself talk and will speak more in a minute than he will stand to in a month.* That is not true, actually. Mercutio does talk a lot but he also stands behind his words. Romeo must calm and befriend the nurse. He uses his charm and money.

32.8 *I saw no man use you at his pleasure. If I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.* Peter thinks *use you at his pleasure* means to rough her up. His sword would be quickly out to defend her, with the law on his side. The audience might hear about the nurse having sex and Peter waiting in line ready to draw his penis. Peter is completely unaware of the dirty meaning. Letting Peter be aware of the dirty meaning, means he is commenting on his lines. Amateurs do that all the time. The audience gets both meanings much better if the character plays it straight and very passionately. Let the listeners, like Romeo, with their dirty little minds, think what they will.

32.8 *I am so vexed that every part about me quivers* This does suggest a short round woman.

33.1 *a fool's paradise* means sex without marriage. The nurse is terrified of Juliet getting pregnant out of wedlock.

33.3 *Lord, lord!* The nurse is now delirious about Juliet's impending happiness.

33.4 Although trying not to show it, the nurse is very pleased with the money Romeo gives her.

33.5 *Now God in heaven bless thee!* Perhaps this is a good place for her to realize how handsome Romeo really is. She needs to collect that thought somewhere, especially considering how she teases Juliet about his poor looks in their next scene.

33.6 *He shall give thee cords made like a tackled stair* Romeo is a romantic and wants to marry Juliet, but he also pragmatic enough to have a rope staircase at hand and a servant to deliver it lined up. Promising the nurse more money will also ensure this staircase to Juliet's bedroom is in place. Ascending a *domain* takes a well-planned campaign.

33.8 *Anon.* Another anon. There is a great character lurking in those anons.

Act 2, Scene 5 Capulet's house

Juliet complains that the nurse (Love's messenger) should be so slow to return to her with news of Romeo. When the nurse does finally arrive, she teases and tortures Juliet, complaining of her physical ailments rather than delivering the news. Finally, she tells Juliet to meet Romeo at Friar Laurence's cell, and Juliet rushes off.

34.3 *Send thy man away.* When Juliet dismisses Peter, it is a perfect opportunity for him to think something like, *Right, like I don't know some hanky-panky is about to happen.* He doesn't have to do anything but leave, but he most certainly has thoughts about what he and the nurse have been up to for the last three hours. Then after seeing how excited the nurse became with Romeo, he must have some idea of what is going on. Perhaps to preserve his job, he has just decided to play dumb. You have to have some brains to survive at the Capulets'.

35.7 Juliet has replaced the nurse's dead daughter Susan, in her life. The nurse hopes for a happy marriage for Juliet as though she were her own child. It is a delicious scene for the nurse to play, because even though she makes Juliet wait for the news, and milks her various ailments to the limit, she herself is just busting to tell Juliet that Romeo is waiting with the Friar. She is also very clear-eyed about the upcoming night: one that includes rope ladders, *bird's nests* and *bearing some weight*. The nurse is both a romantic and a realist.

Act 2, Scene 6 Friar Laurence's cell

Friar Laurence warns Romeo to love moderately. Juliet enters, and the Friar immediately takes her and Romeo to the place where he will marry them.

36.1 *So smile the heavens upon this holy act, that after hours with sorrow chide us not.* If the Friar thinks one line of prayer is going to save these lovers, he inhabits the same type of fantasy world as they do.

36.3 *Therefore love moderately.* It is a bit disappointing that The Friar says, *love moderately*. to Romeo, and then without as much as a *How do you think your parents are going to react?* bustles them off for the ceremony. The Friar needs to tend his flock moderately.

If you have time ask for 2.1 and 2.2 to be read again.

Homework

Cast Act 3. Warn your students that you will be having an Act 2 vocabulary test and an Act 3 reading test at the beginning of next class. Tell them you will read 3,1 and 3,2 straight through after the tests and then work those scenes.

Day 6

Give the students their Act 2 vocabulary test and an 3,1 and 3,2 reading tests.

Read and work 3,1 and 3,2

Act 3, Scene 1 Verona - a public place

The day is hot, and Benvolio and Mercutio joke about which of them has the hotter temper. When Tybalt and his friends arrive, Mercutio and Tybalt begin a war of words, which Benvolio suggests might be more prudently done in private. Romeo arrives and Tybalt insults and challenges him. Newly married to Tybalt's cousin, Juliet, Romeo declines to fight with Tybalt. Appalled at Romeo's seeming mildness, Mercutio challenges Tybalt and they start to fight. In an attempt to part them, Romeo steps between the two combatants. In the melee, Tybalt thrusts his sword under Romeo's arm and wounds Mercutio. Tybalt and his friends then flee. Cursing the Montagues and the Capulets, Mercutio is helped to a house by Benvolio. Romeo laments that his marriage to Juliet has made him meek. Benvolio then tells Romeo that Mercutio has just died. When Tybalt returns, Romeo, now enraged, fights and kills him. Benvolio then persuades Romeo to escape the Prince's wrath by running away. Benvolio tells the Prince what has happened, and despite Lady Capulet's insistence that Romeo should forfeit his life for Tybalt's, the Prince shows mercy to Romeo and merely banishes him.

37.2 *Come, come, thou art as hot a Jack in thy mood as any in Italy.* So far Benvolio has been a peace-maker, and will continue in this role through the play. Mercutio is likely ascribing his own character to Benvolio just to get a rise out of him.

37.8 *Mercutio, thou consortest with Romeo. Consortest*? For such a dangerous moment, *consortest* is an odd choice of words. It might be an accusation that Tybalt thinks he can legally get away with. How much does Tybalt enjoy his choice of *consortest*?

37.9 *Here's my fiddlestick; here's that shall make you dance. Zounds, consort!* How much does Mercutio enjoy mocking such a prudish challenge as *consortest*? *Fiddlestick* and *dance* are of course completely invented thought - the offspring of consortest.

38.1 *Either withdraw unto some private place, or reason coldly of your grievances, or else depart.* Always the peacemaker, Benvolio might make a good Prince someday.

38.4 *thou art a villain* Normally, being called a villain is instant cause for a duel.

38.5 *Tybalt, villain am I none. Therefore farewell. I see thou knowest me not.* Romeo's joy at just being married, and the fact that Tybalt and he are now related through that marriage, completely blinds him to the imminent danger.

38.6 *I do protest I never injured thee, but love thee better than thou canst devise.* Mercutio calls this a vile submission. He is likely astonished at Romeo's response to Tybalt's challenge, but doesn't take the time to question his friend. His hot temper leads to his death.

38.3 *Gentle Mercutio, put thy rapier up.* Does Romeo use *gentle* to encourage him to be so? It does seem an odd adjective for Mercutio.

39.2 *I am hurt. A plague on both your houses! I am sped. Sped*? Mercutio likely has a very clear moment when he realizes the damage inside him is fatal.

39.6 *No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough, 'twill serve.* Tybalt's thrust looked innocent, but proved fatal. The duelist who knew his kill-points?

39.7 *I thought all for the best*. After Romeo's *best* would be a good spot for a blood capsule to break in the mouth of Mercutio, so a trickle of blood runs out. A fatal thrust in the armpit could sever a large artery or puncture the lung. It would likely take this much time for the blood to make it to the mouth. The trick is putting the capsule in one's mouth secretly and being able to speak with it until it is time to break it.

39.8 *Mercutio, my very friend hath got this mortal hurt in my behalf.* It is odd that Romeo says that Mercutio's wound is *mortal* before Benvolio tells him he has died. Perhaps the little bit of blood in Mercutio's mouth informs him.

40.4 This fight is usually staged as a sword and dagger fight. It is another good opportunity for a crowd scene, with people yelling: *Who is fighting? Is it the Montagues and Capulets? Call the watch! Call the Prince. Quickly, go inside, lock the doors! Get me my broadsword. Loose some hounds on them! Etc.*

40.9 *Prince, as thou art true, for blood of ours shed blood of Montague.* Lady Capulet doesn't waste any time springing to revenge. Do the women of these two households also fuel the feud?

41.3 *underneath whose arm an envious thrust from Tybalt hit the life of stout Mercutio*
If staging the fight, make sure Tybalt's thrust is *envious*. Tybalt might well be envious of Mercutio's carefree life. It is interesting that Benvolio describes Mercutio as stout. We likely think of a good swordsman as lithe; when in fact, the strength of the forearm is crucial to survival. We can also certainly imagine Mercutio eating and drinking well at Montague's table.
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41.5 *I beg for justice, which thou, Prince, must give. Romeo slew Tybalt; Romeo must not live.* Lady Capulet sounds like Shylock when she speaks of justice.

41.6 *And for that offence immediately we do exile him hence.* Verona would sure be a mess without this Prince.

Act 3, Scene 2 Capulet's orchard

Juliet longs for night to come swiftly, so Romeo can join her. The nurse enters, and Juliet learns that Tybalt is dead, while Romeo is alive but banished. When Juliet hints at suicide, the nurse says she will go to find Romeo at Friar Laurence's cell, and bring him to Juliet for a final farewell.

42.2 The *Gallop apace* soliloquy is an invocation for night; an invocation for Romeo. Soliloquies always have a purpose: often to imagine or figure out; sometimes to justify; this one (Macbeth does it too) is to invoke the night.

42.4 *Now, nurse, what news? What hast thou there? The cords that Romeo bid thee fetch?* Juliet would certainly not speak of cords if Romeo climbed to her balcony last night. Who needs cords???

42.7 It is astonishing that Shakespeare dared write a part like this for a boy. The thoughts she must think and the emotions she must endure would task the greatest of actors. Her journey to the end of this scene is almost Lear-like. They must have had one incredible young actor. I bet they took good care of him during the run of the play.

43.1 *O Tybalt, Tybalt, the best friend I had. O courteous Tybalt. Honest gentleman, that ever I should live to see thee dead!* Courteous and honest. That is probably how Tybalt acted with his family. He loved them so much, his need to protect them grew compulsive. Productions often demonize Tybalt, not allowing him the assumed complexity of a family that dearly loves him.

43.4 *O serpent heart, hid with a flowering face.*
Did ever dragon keep so fair a cave?
Beautiful tyrant. Fiend angelical. Dove-feathered raven. Wolvish-ravening lamb.
Every one of these is a new invention. These three lines are the finest, most condensed example of pure antithesis I have ever found in Shakespeare. The last four images *Beautiful tyrant. Fiend angelical. Dove-feathered raven. Wolvish-ravening lamb*, to my ear, should ascend in the voice. Juliet is trying to define Romeo. It is hard to get right.

43.6 When the nurse sides with (*tyrant-fiend-raven-wolf*,) Juliet springs to defend the (*beautiful angel, dove-feathered lamb*.) Ask for volunteers to try the antithesis in these lines. They do it best who give themselves to both sides; the struggle being all. **The Anti Award?**

43.8 When Juliet finds the word *banished,* it is of course a bit odd that she doesn't spring directly to, *I will go with him!* If one considers Juliet's imagination though, especially in the vial speech, one can easily assume that she has already richly visualized the dangers of the open road for thirteen year-old virgins. She springs instead to *I will never see my husband again!*

44.1 *Weeping and wailing over Tybalt's corpse.* Tybalt was likely a wayward sort of son to Capulet and deeply cherished by Lady Capulet.

44.4 *O, find him! Give this ring to my true knight, and bid him come to take his last farewell.* Come hell or high water this couple is going to consummate!

Homework

Prepare for 3,3 - 3,5 reading test and to read and work those scenes. Ask students to read Act 4 and put in casting requests on the day between classes

Day 7

Reading test for 3,3 - 3,5 (A speed contest between families? A game show?)

Read and work 3,3 - 3,5

Act 3, Scene 3 Friar Laurence's cell

Friar Laurence is disgusted that Romeo refuses to be thankful for the mercy of the Prince, claiming death would be more humane than banishment, since he can no longer see Juliet. The nurse enters to find Romeo sobbing on the ground - the very thing Juliet is doing at home. When Romeo threatens suicide, the Friar chastises him for being womanish and bestial. He tells Romeo to be grateful to be alive and merely banished. He advises the boy to visit Juliet at night, and to leave before dawn and await word in Mantua. The Friar will work for a pardon from the Prince, a reconciliation of friends, and a public acknowledgement of the marriage.

45.5 *And sayest thou yet that exile is not death?* It really is a unique world where young people can become completely bound to each other in such an incredibly short time - completely idealized love, almost immediately realized. One might expect this behavior from unloved and desperate characters. These young people seem to have much to live for, yet think the world is empty without the person they have known for a day. Why?

46.8 *With his own tears made drunk.* It is pretty hard to argue with the Friar's summation of Romeo. His self indulgence reveals Romeo's youth and perhaps his highly privileged upbringing. Get a grip kid; figure out a course of action!

47.3 *stained the childhood of our joy* is invented thought.

47.5 *Friar, tell me, in what vile part of this anatomy doth my name lodge?* How can one cut a name from one's body? There seems no division between Romeo's poetical world and his real world.

47.7 *Go, get thee to thy love, as was decreed, ascend her chamber, hence and comfort her.* At last the Friar performs up to his reputation. The kids get to consummate and he buys some time.

Act 3, Scene 4 A room in Capulet's house
After a full night of mourning Tybalt's death, Capulet changes his mind and tells Paris that he may marry Juliet in three days time. He tells Lady Capulet to inform Juliet.

49.1 *Things have fallen out, sir, so unluckily, Unluckily*? Perhaps Capulet should assume more blame for this persistent feud.

49.5 Capulet is attempting to replace the sorrow of Tybalt's death from his house with the joy of Juliet marrying Paris. Again, a real lack of intimacy between father and child is revealed. Capulet has no idea of Juliet's attitude towards Paris or even marriage. He simply assumes she will obey him. Even Paris seems uninterested in how Juliet feels about him. He might want to possess Juliet's beauty or Capulet's wealth, but up to this point he has shown no interest in Juliet's mind or emotions. Being an earl or count and handsome, perhaps he just assumes all women desire him.

Act 3, Scene 5 Juliet's window (For the young-lover parts, this scene is as good as it gets.)
After their night together, Romeo leaves Juliet. When Lady Capulet arrives, she thinks Juliet is crying over the loss of her cousin. When she informs Juliet of the news of her upcoming wedding to Paris, Juliet claims she would rather marry the hated Romeo than Paris. When Juliet tells her father of her refusal to wed Paris, Capulet becomes furious at her ingratitude. He claims he will completely disown her if she does not marry Paris on Thursday. Juliet then tells the nurse to say she has gone to Friar Laurence's cell to confess.

50.2 *It was the lark, the herald of the morn, no nightingale.* Romeo should hear a lark before starting to dress or move. Juliet knows it was the lark; she, more than anyone, knows what time it is. *Nightingales* and *Pomegranate* trees are the inventions sprung from Juliet's love. Some are surely invented on high notes.

50.5 *After stay or die,* Romeo needs to swing into action: his life is in danger. Juliet's *meteor exhaled* is an even more desperate invention, and perhaps on even higher notes.

50.6 *Come, death, and welcome! Juliet wills it so. How is it, my soul? Let's talk; it is not day.* Romeo then needs to rescue her from her despair with his invention of gladly staying and dying.

50.7 *O, now be gone! More light and light it grows.* It is day and they must part!

50.7 *More light and light-more dark and dark our woes*. For a few precious moments their invention, their thoughts, their 'poetry,' kept them together.

51.5 *Methinks I see thee, now thou art below, as one dead in the bottom of a tomb.* Again, when Juliet imagines Romeo dead in a tomb, it is because the facts of their situation could make it plausible. It makes terrible sense. 'Foreshadowing' implies Shakespeare wanted to hint at his ending. Dramatists don't do that; but they often do allow their characters to imagine all sorts of nasty consequences of their situations or their actions...as we do.

51.7 *Who is it that calls? Is it my lady mother***?** *Lady mother* is so much less intimate than just mother.

51.9 *This is because his traitor murderer lives.* Again, Lady Capulet dwells on revenge.

52.3 *Indeed, I never shall be satisfied with Romeo, till I behold him-dead.* Dramatic antithesis at its best.

52.5 *Well, well, thou hast a careful father, child.* Careful really means full of care.

52.7 *the gallant, young and noble gentleman, the Count Paris, at Saint Peter's Church, shall happily make thee there a joyful bride.* It seems natural that Lady Capulet should think highly of Paris. After all, she shares a bed with a man twice her age.

52.8 *I pray you, tell my lord and father, madam, I will not marry yet;* Here we see Juliet's strength of will, a flash of anger that reminds us of her father.

52.9 *How now, wife? Have you delivered to her our decree? Decree* is a word that implies no resistance. Does Capulet suspect trouble from Juliet or does he just spot it on her face as he enters?

53.1 *I would the fool were married to her grave!* What a horrible thing for a mother to say to a daughter!

53.4 *Speak not, reply not, do not answer me! My fingers itch.* Capulet is now displaying that uncontrollable anger of Tybalt's. Does Tybalt's father (Capulet's brother?) have the same temper? Perhaps this temper is a family trait and was actually responsible for the beginning of the feud long ago.

53.8 *You are too hot.* The women are ganging up on Capulet again!

53.9 *God's breath! It makes me mad. Day, night, hour, tide, time, work, play, still my care hath been to have her matched.* Capulet uses this speech to try to control himself, to justify his disappointment and anger. He has tried so hard for this child that he loves so dearly, and to have all his efforts just thrown in his face…?

54.1 *and you be not, hang, beg, starve, die in the streets,* That's called losing it!

54.4 *Talk not to me, for I'll not speak a word. Do as thou wilt, for I have done with thee.* To completely reject a 13 year-old daughter's misery, without even asking why she doesn't want Paris, speaks of a very cold mother/daughter relationship. The nurse is Juliet's real mom. Juliet seems like an ornament for Lady Capulet.

54.5 *Alack, alack, that heaven should practise stratagems* upon so soft a subject as myself. Tell my lady I am gone, having displeased my father, to Laurence' cell, to make confession.* Juliet may consider herself soft, but she is not afraid to act.

54.6 *I'll to the Friar, to know his remedy. If all else fail, myself have power to die*. Death as a solution again.

Cast Act 4

Homework

Ask your students to prepare for an Act 4 reading test and Act 3 Vocabulary test. Ask them to write a short paper about what they are learning about Shakespeare and themselves as communicators, as they read the play aloud. Ask each student to memorize their favorite line, to orally refine it and be prepared, at any time, to perform it.

Day 8 is half-way through the 15 days and can be devoted to the **Verona Olympics** between the Capulets and the Montagues. You will be the Grand Judge on this day so use your imagination. Devise your own scoring system with extra awards for costumes, names, props, if you like. The competition will revolve around the other 17 pages of the practice pieces. You can hand a few out ahead if you like, so they can prepare for events. You can give them to the students one at a time, as you run your events. All pieces are numbered so you can divide them as you see fit. You can even plan every participant in every event, if you like. Your Linguistic Olympics can have medals, prizes, anthems, replays, commercials, even lucrative endorsements. How much fun can you have on this day???

There are performance suggestions for each piece starting on page 47. There are slots to name and award scores on the Olympics page 114. Clean your ears for this day!

Days 9 - 15

These last 7 days should be spent reading and working the last 2 acts, experimenting with the practice pieces, perhaps having families reading whole acts, or selected students reading scenes they have grown passionate about. If you have followed my suggestions up to now and your students have completed the amount of reading I have suggested, your class will have its own relationship with *Romeo and Juliet*. You now have a much better idea of how to utilize the out loud time you have left. You have lots to practice and refine: play!

I would suggest a final performance of some kind. It could be a 20 minute reading, or some memorized or staged sections, perhaps a few monologues performed for the principal or another class. Having to perform a show certainly lit a spark under my backside all those years in the theatre. It doesn't have to be a big show, but it should be your best work. In my idealized world, you would do a complete reading of the play for the parents of the students. Parents do delight in hearing their children speak Shakespeare well. 'Tis certainly one of my great joys. Here are the rest of my notes for the play. Good Luck!

Act 4, Scene 1 Friar Laurence's cell

Paris tells the Friar that Capulet is allowing him to marry Juliet quickly, to stop the grief she feels for the death of Tybalt. When Juliet arrives, the Friar asks Paris to leave. When Juliet threatens to kill herself, Friar Laurence devises a plan to reunite the lovers: Juliet is to swallow a potion before sleeping. The potion will make her appear dead for forty-two hours. As is the custom, she will be placed in the family vault, on a platform, in her best clothes. When she wakes, the Friar and Romeo will be there. The lovers may then flee to safety in Mantua.

55.8 The Friar uses the word *pensive* almost as a cue to Paris to leave so he might give comfort to Juliet in her grief.

56.1 *Till then, adieu, and keep this holy kiss.* I doubt that Juliet lets Paris kiss her; or if he does, it barely grazes her.

56.4 *If, rather than to marry County Paris, thou hast the strength of will to slay thyself,* The Friar knows Juliet well, and believes she would rather die than soil the sanctity of her marriage bed.

56.6 Is this a potion the Friar already has or does he activate it? Some suggest he actually makes it.

56.7 A good aspect of the plan not stressed in the text, is that the Friar will be there to marry her on the morning she will be found 'dead.' He can then ensure a safe passage of her 'body' to the tomb.

56.8 *Give me, give me.* Such courage!

Act 4, Scene 2 Hall in Capulet's house

Juliet returns from the Friar, submits to her father's will, and begs his forgiveness. Capulet then decides to hold the wedding a day early. Juliet and the nurse go to lay out her wedding clothes, as Capulet realizes he will be up all night preparing for the coming wedding and celebration.

58.1 Poor old Potpan has to find another who can read!

58.8 *How now, my headstrong? Where have you been? Headstrong*? I wonder if Capulet's parents called him that when he was young.

58.9 *Where I have learned me to repent the sin of disobedient opposition to you, and am enjoined* by Friar Laurence to fall prostrate here, and beg your pardon. Henceforth I am ever ruled by you.* Give this girl an academy award.

59.1 *Send for the count! Go tell him of this. I'll have this knot knit up tomorrow morning!* Moving the wedding a day earlier shows that Capulet is taking no chances with his mercurial daughter.

59.2 *Nurse, will you go with me into my closet to help me sort such needful ornaments**

as you think fit to furnish me tomorrow? Juliet must realize that she now has to swallow the potion one day earlier. Even though this turn of events must frighten her, she still has the composure to disengage herself and the nurse, and go to her room.

59.6 From *die in the streets*, to *wondrous light*. Shakespeare well understood the complexity of passions that swirl between fathers and daughters.

Act 4, Scene 3 Juliet's chamber

Having asked the nurse and Lady Capulet to leave her alone, Juliet wrestles with her fears of drinking the potion. The idea of waking in a dark, dank tomb, a place filled with corpses and possibly even ghosts, terrifies her. When she thinks she sees Tybalt's ghost seeking Romeo, she drinks the potion and lies on the bed.

60.3 *What, are you busy? Need you my help?* Again, the interchange is a stark reminder of the intimacy Juliet shares with her nurse and not with her mother.

60.5 *Good night. Get thee to bed, and rest.* One might think a mother would have a little more to say to a daughter the night before she is married. Juliet seems like a total mystery to her mother.

60.6 *I have a faint cold fear thrills through my veins that almost freezes up the heat of life.* She doesn't know this new fear; she discovers it as it assaults her. Juliet must act; she tries to convince herself to act. She must drink this potion, and she must do it now. Fears have been nagging at her since she got the potion, but when her father pushes the wedding to the next day, swallowing the potion become an immediate problem. She needs to organize and dispel her fears. The potion not working is resolved by the knife; she reasons the Friar couldn't poison another human being. The problem of waking up early is new to her and she torments herself with her runaway imagination, finally concluding she will run mad and kill herself. The ghost of Tybalt (her fear of losing Romeo) pulls her back to reality, and she acts.

Act 4, Scene 4 Hall in Capulet's house

Capulet orders his servants about and jokes with his wife, as he prepares for the coming festivities. He then orders the nurse to wake Juliet.

62.3 *Come, stir, stir, stir! The second cock hath crowed, the curfew-bell hath rung. 'Tis three o'clock*. Three in the morning and everyone is bustling about. With the cost of lighting people went to bed and got up with the sun.

62.5 *Ay, you have been a mouse-hunt* in your time; but I will watch you from such watching now.* There it is, that wonderfully dirty *mouse hunting* of Capulet's. These hot-blooded families are rich in stories.

62.6 *A jealous hood,* a jealous hood! Jealous hood* should be said to Lady Capulet or one of the servants. Capulet doesn't mutter to himself.

62.8 *Sirrah, fetch drier logs. Call Peter, he will show thee where they are.* Here is another reason for believing that Peter's is the head male servant.

63 There is an easy familiarity between Capulet and his servants that suggests a fun home.

63.3 Giving his daughter to a rich and handsome young man is something Capulet has dreamed of many, many times! With luck he will soon have grandchildren.

Act 4, Scene 5 Juliet's chamber

When the nurse tries to wake Juliet, she discovers that the girl is 'dead.' Lady Capulet, Capulet, Paris, and the Friar all express a extreme grief. The Friar then orders that Juliet be placed in the family tomb.

64 *Mistress. What, mistress? Juliet. Why, you slug abed!**
God forgive me, how sound is she asleep.
I must needs wake her. Madam, madam, madam!
Let the count take you in your bed; he'll fright you up, will he not?
What, dressed and in your clothes?
I must needs wake you. Lady. Lady. Lady!
Alas, alas! Help, help! My lady's dead! My lord! My lady!

The nurse fusses and maybe open drapes till *madam madam*.
Closer to Juliet on *Let the count…*
Covers back on, *What, dressed…?*
Shake her on, *Lady, lady, lady!*
Realization

64.8 *O child! O child! My soul, and not my child! My soul* There is how Capulet really feels about his daughter.

65.2 *Come, is the bride ready to go to church?* Here is the Friar's turn to act.

65.3 *Death is my son-in-law, death is my heir; my daughter he hath wedded.* Death wedding a daughter? Shakespearean antithesis at its most painful. The trick is for actors to color each image with specific thought. The juxtaposition of these thoughts should produce all sorts of unwanted emotions. When one plays Shakespeare really well, one is constantly struggling with emotions that are hindering one's path.

5.6 *The heavens do low'r* upon you for some ill; move them no more by crossing their high will.* The Friar uses heaven's will to get everyone moving quickly and Juliet put safely in the tomb.

Act 5, Scene 1 A street in Mantua

Romeo learns from Balthasar that Juliet has died and been laid in the family tomb. He orders Balthasar to hire horses. Romeo then persuades a poor apothecary to accept some money and sell him an illegal poison, which he intends to drink at Juliet's tomb.

66.2 *I dreamt my lady came and found me dead, and breathed such life with kisses in my lips,* Again, resist the label of foreshadowing and concentrate on getting your actor playing Romeo to believe he had such a dream. This dream is filled with wonder. The character does not know the end of the play and must play and think in the moment. Romeo and Juliet simply have visions or thoughts that for some reason seem to come true. They are not foreshadowing, they are imagining.

66.5 *Is it even so? Then I defy you, stars!* It's surprising that Romeo does not question how Juliet died but just wants to die with her. This couple is very young to constantly spring to death as a solution to the vicissitudes of life.

66.9 *I do remember an apothecary, and hereabouts he dwells. Meagre* were his looks, sharp misery had worn him to the bones.* A teacher might have fun choosing the thinnest student as the Apothecary. Romeo's description certainly justifies such casting. Shakespeare used all the physical types he had in his company, and so can you. Find it in the text, and cast someone.

67.1 *Noting this penury,* to myself I said, If a man did need a poison now, whose sale is present death in Mantua, here lives a wretch would sell it him.* It seems Romeo has contemplated death even before he knew of Juliet dying. He even knows the local laws on selling poison.

67.5 *My poverty but not my will consents.* He sells the poison because he is hungry. His stomach orders him to. Maybe he has a silent wife or daughter that persuades him with thought as well. Like Peter, this tiny character can enrich a world.

67.6 Wherever the best hiding place is, that's where this dram comes from.

Act 5, Scene 2 Friar Laurence's cell

Friar Laurence learns that Friar John has been unable to take his letter to Romeo in Mantua. Visiting a Brother tending to the sick, Friar John had been locked up in the house by health-officers who feared he may have contracted the plague. Friar Laurence orders Friar John to get him an iron crowbar. He intends to rescue Juliet from the tomb and bring her back to his cell, until he can contact Romeo and reunite the lovers.

68.3 Elizabethans thought the plague was passed between people, when it was actually passed by fleas that had picked up the virus by biting rats. If people were forced to stay with plague victims, they might also be bitten by their virus-packing fleas.

68.7 *Poor living corpse, closed in a dead man's tomb!* Since this is the Friar's plan one might hope that he would have a more positive attitude towards Juliet's present plight.

Act 5, Scene 3 A churchyard; in it a tomb belonging to the Capulets

Paris lays flowers at Juliet's tomb. When Romeo enters and pries open the tomb, Paris tries to apprehend him. Against Romeo's wishes, they fight and Paris is slain. Paris' page leaves to alert the Watch. Romeo lays the body of Paris in the tomb. Romeo is filled with wonder that Juliet is so beautiful even in death. He then drinks the poison, kisses Juliet, and dies. Friar Laurence enters the tomb and finds the bodies of Romeo and Paris. When Juliet wakes he urges Juliet to leave with him. When he hears the Watch approach, he flees without her. Unable to get enough poison from the vial or from Romeo's lips to kill herself - and hearing the Watch approach - Juliet stabs herself with Romeo's dagger and dies. When all is explained, and Montague and Capulet realize that their great hate has killed their greatest joys, they end their feud by promising to create statues of each other's dead child.

69.3 It speaks well of Paris that he should be laying flowers at Juliet's vault so late at night. He hardly knew her.

69.7 *Take thou that* is likely Romeo giving Balthasar all his money, perhaps his whole purse. The *intents* that Balthasar *doubts*, might spring from evaluating a man who gives away his money before entering a big grave.

70.2 *Stop vile Montague! Condemned villain, I do apprehend thee. Obey, and go with me; for thou must die.* Even Paris doesn't stop to think, yet he always seemed prudent and business-like and not part of the feud.

70.3 Romeo calls Paris *good gentle youth,* without seeing him properly or knowing who he is, just from his voice and outline. Romeo is flesh and muscle and blood and Paris seems of fine porcelain. This fight is likely very short.

70.7 *Let me peruse this face. Mercutio's kinsman, noble Count Paris.* Like Mercutio dying again - so unnecessary.

71 *Death, that hath sucked the honey of thy breath, hath had no power yet upon thy beauty. Ah, dear Juliet, why art thou yet so fair?* Juliet's lifelike beauty fills him with pure wonder. Wonder often appears when truth is revealed through antithesis.

71.2 *(ROMEO drinks the poison.)* What an incredibly brave thing to do.

71.2 *O true apothecary, thy drugs are quick* Actors need to know that however brief, death by poison is almost always excruciating. A scream of pain is not necessary but a terrible realization of an inner wrenching of life is.

71.3 What is Romeo's last thought? Is it of Juliet? Is it of life? Life has been perhaps under-valued up to now.

71.6 *Where is my lord?* The Friar cannot answer and Juliet thinks he is concerned about her welfare, so she asks again.

71.8 Juliet sees Romeo before the Friar mentions him.

72.1 The Friar leaving without Juliet is almost inexplicable. Yes, he doesn't want all revealed, but surely he realizes the death of Paris, at least, must be somehow answered. Leaving Juliet alone in the tomb, he again acts in a rash and ultimately irresponsible manner. Fears drive him out of the tomb. It is likely a decision he will spend the rest of his life trying to understand.

72.5 *(JULIET stabs herself and dies.)* Juliet's death should also be a terrible shock of realization for her. At death one thinks of life.

72.6 *Pitiful sight! Here lies the count slain, and Juliet bleeding, warm, and newly dead.* The fact that Juliet is bleeding must astonish the watchman. He might employ the light high notes of wonder in his voice.

73 *Here is a Friar that trembles, sighs and weeps. We took this spade from him.* Losing Romeo has destroyed the Friar. Romeo was like a son to him. He even called him, *my son.*

73.8 *O thou untaught son! What manners is in this to press before thy father to a grave?* Such a delicate admonishment from Montague, for the worst of acts by his son.

74.3 *but then a noise did scare me from the tomb.* What a terrible admission to have to make. It is also not completely accurate because thoughts scared his as well. Guilt scared him. Maybe Romeo's corpse scared him.

74.4 *We always have known thee for a holy man* - if a bit unstable.

75.2 *some shall be pardoned, and some punished*. The Friar?

75.3 (*The end.)* I hope the nurse is all right. I am surprised that she didn't come with the rest. Perhaps one can't really move well, with a broken heart.

I'd request those favourite lines, at random times, constantly. Help the students refine them and perhaps stitch them all together into a small class performance-piece.

Practice Pieces

Many of these pieces are lifted from my one-man show and adapted to be used as exercises. They are numbered so many students may easily participate on a single piece, but they may also be performed by individual students as I perform them in my show. Some can be used for competitions; some could be strung together to produce an Elizabethan canvas - a background to studying *Romeo and Juliet*. Even when Shakespeare set his plays in places like Verona or Athens, he was always writing about life in England and most often, life in London.

50 Competitive Insults

This is a great warm-up for any out loud class. Taking one selection from Column A, B, and C, ask the students to insult someone in the class. Each word or hyphenated word should have its own specific color. A shout or muscular exclamation will be aggressive but not as insulting as three carefully chosen and colored words. If students can also invent their insults and perhaps even experience satisfaction or joy at their invention, the invective will be even more fun. It is common for young people to string three insults together on the same note. Encourage high notes, for invention, specificity and nasty delight!

51 Elizabethan Compliments

These can also be used as a competition and students should also be judged for how well they color each individual word or phrase. Invention and high notes help as always.

52 Insult phrases 14

You are a ***ruffian*** *that will* ***swear, drink, dance, revel the night, rob, murder*** *and* ***commit the oldest of sins, the newest kind of ways****.* The student needs very specific mental images for all bold words. For instance: the *swearing* might be particularly loathsome, the *drinking* Herculean and the *dancing* completely uncontrolled. *Revel the night* might imply someone who stays up till sunrise and then sleeps most of the day. The *robbing* might be of the weakest prey - the grocery money of old women, and *the oldest sins* might be sexual with all sorts of innocent victims. The clearer each vice is in the speaker's mind, the more justified the insult will seem.

53 Insult phrases 32

All of these practice pieces are only limited by the imagination of the teacher. You could give each student 5 of these insults, and students could hurl and receive as one might play tennis. He or she who serves and places each shot well, will of course, be most effective. There is some rich vocabulary to be played with and absorbed on this page.

54 Spring Fair in Stratford 8

The piece is written in a detached manner - a bit like a list. Encourage the delight of Spring Fair, where a normally sane world is turned upside down. Encourage the joy of chaos.

55 Centenarian Country Squire 13

I do this piece as the best friend of Henry Hastings: one who loved him and relished the ideal country life they shared. Both men absolutely adore dogs of all kinds - a trait common to

many Englishmen today. In section 4 the word *attending* mocks the practices of court, with Hastings being attended at meals by kittens rather than fawning lords. The speaker does find his friend's addiction to oysters and moderation in drinking odd, but who can argue with surviving till 100? He also takes great delight in the chapel not being used for prayers, but the pulpit being the safest place to hide valued food from the pack of dogs that runs rampant through the household. There is likely no wife, as the *bastards* in section 9 imply that (Sir) Hastings gets the sex he needs by visiting various women of local villages. There are other observations about Hastings' randy nature that are not included in this shortened version of the speech. Living to 100 while hunting every day on horseback with dogs, eating oysters, drinking beer, entertaining friends and having lots of sex, was what many Elizabethans might have judged to be the perfect country life.

56 London Day 17
This piece might be Shakespeare just arriving at London as a young man and filled with wonder at the sights and sounds of the big city. Each one of the 17 lines is a small prodding to his country senses.

57 London Night 10
I always imagine this piece as Shakespeare getting up to stretch and get some air, as he writes through the night. This Shakespeare seems older and wiser, much more attuned to the underbelly of the city that is his new home and the subject of his study.

58 London Stench 10
This piece works best if the students try to imagine each smell distinctly. The manure definitely smells different than the urine, than the rat droppings, than the pungently sweet smell of chamber pots. This is a canvas of odours and needs many distinct olfactory colors. Getting close to the King sounds treacherous. There is also some wonder at the Queen maintaining the goat smell through the winter.

59 The Theatre 10
This is another piece that works well if the speaker is young and relatively new to the theatre. The variety of audience members and the press of the crowd are stimulating. Since he doesn't know the story he is surprised and upset that Desdemona dies. (When I first saw *A Winter's Tale* and the statue of Hermione came alive at the end of the play I was astonished.) As teachers. directors and actors we must always approach these plays as though performing them for audiences who couldn't know the story. That way, the surprises will be played and valued.
The essence of the theatre is, after all: *what is going to happen next?*
Horror and wonder at the strangling - she does revive and plead, after all.
Take lots of time seeing 9, and realizing 10.

60 Paris Gardens 7
This piece, like *Spring Fair in Stratford,* is a bit detached in nature. Perhaps the speaker is trying to state facts clearly so that his listeners don't miss the true oddity and variety of a visit to the Paris Gardens. Shooting fireworks at the mob in the pit really is most unexpected.

61, 62 Punishments and Hanging 10
While the Punishments are someone chronicling what Shakespeare likely saw, the hanging should be experienced by one who deeply believes in the justice being meted out, and who revels in all the gory details of a traitor's execution. The art of the hangman was to hang his victim till almost dead and then to extract his heart so quickly that his victim's last sight is that of his own traitorous heart. This is the first hanging in the triple execution of Doctor Lopez and his two accomplices who in 1594 were likely falsely convicted of conspiring to kill Queen Elizabeth. Many believe this event spawned Shylock and *The Merchant of Venice* in Shakespeare's mind.

63 Bear Baiting, Theatre, Clergy and Plague.
These four short paragraphs are highly evocative little sections that might be read or practiced by individual students. They are more rich coloring of the world Shakespeare held a mirror up to.

64 Queen Mab 20
Divide the speech up amongst your students and encourage color, fresh-minting, wonder and high notes in the voice.

65 Dromio - High Notes 12
This is an excellent piece to demonstrate how well high notes in the voice work. If students first read it filled with fear and wonder in a monotone, and then a second time with high notes, it should become quickly apparent which way reveals the conflict and comedy of Dromio's situation.

66 Quoting Shakespeare 15
Again, this piece can be divided into parts or done by one student. The trick is to color each phrase clearly while speaking as quickly as possible. It works well as a choral speech or from an individual actor.

67 Thomas Dekker's words from *A Gull's Hornbook*
I suggest asking students to invent sentences using 3 to 5 of Dekker's words. The results can be hilarious. Perhaps have your familie compete for most ridiculous sentences or most accurate translations.

68 Antithetical Thoughts 18
These are excellent examples of Shakespeare using antithesis. In 8, for instance, make sure your students stress and high-note both *repair* and *age.* Helping your students become adept at employing antithesis in their out loud readings should add richness, clarity and humour to their everyday communication skills as well.

69 Words Shakespeare Invented
Shakespeare invented some 1100 new words - these are just a few. Perhaps suggest that students invent some of their own words. Why not? If words carry thought, they work!

70 Shakespearean Sexual Words
This list is not necessarily for your students. As I have said, *This is an adult teacher guide.* It is fun for adults. It is also prodigious! Use at your **own** discretion.

Competitive Insults

Column A	Column B	Column C
bawdy	bunch-backed	canker-blossom
brazen	clay-brained	clot pole
fitful	evil-eyed	dogfish
gnarling	eye-offending	lackey
greasy	smooth-tongued	puke-stocking
grizzled	ass-headed	hempseed
haughty	horn-mad	hedge-pig
hideous	ill-breeding	jack-a-nape
jaded	ill-composed	malignancy
knavish	ill-nurtured	lack-beard
lewd	iron-witted	she-fox
peevish	lean-witted	rascal
pestilent	lily-livered	leper
simpering	mad-bred	turd
sneaking	bitch-wolf's	skains-mate
queasy	muddy-mettled	nut-hook
rank	onion-eyed	nit
reeky	pale-hearted	rabbit-sucker
crusty	paper-faced	plague-sore
sottish	sodden-witted	slug
saucy	raw-boned	rudesby
effeminate	rug-headed	ruffian
vacant	long-tongued	serpent
brutish	sharp-eared	knob
sour	shrill-gorged	snipe
wenching	sour-faced	water-fly
whoreson	weak-hinged	whipster
yeasty	white-livered	younker
adulterate	bald-pated	drudge
bloody	brazen-faced	nag
clamorous	burly-boned	toad
common	cold-blooded	baboon
crafty	cream-face	boor
detested	double-dealing	tickle-brain
unmuzzled	fell-lurking	cuckold
foul	frosty-spirited	dog-ape
wrinkled	hedge-born	dung-hill
poisonous	hollow-hearted	drunkard
babbling	promise-breaking	lout
lousy	horn-mad	hobby-horse
pernicious	low-born	maggot-pie
monstrous	marble-hearted	hag
naughty	night-brawling	mongrel
noisome	prick-eared	stench

Elizabethan Compliments

Column A	Column B	Column C
rare	honey-tongued	nymph
sugared	well-wishing	ornament
precious	berhyming	toast
dutiful	fair-faced	curiosity
damasked	five-fingered-tied	apple-john
flowering	heart-inflaming	bilbo
gallant	not-answering	cuckoo-bud
celestial	spleenative	nose-herb
sweet	softly-sprighted	gamester
saucy	smooth-faced	ouch
sportful	sweet-suggesting	goddess
artful	swinge-buckling	night-cap
heavenly	tender-hearted	delight
yarely	tender-feeling	watercake
tuneful	thunder-darting	umpire
courteous	tiger-booted	sprite
delicate	lustyhooded	song
silken	time-pleasing	welsh cheese
brave	superstitious	kissing-comfit
complete	sympathizing	wit-cracker
vasty	sweet-tongued	hawthorn-bud
pleasing	weeping-ripe	valentine
cheek-rosy	well-favoured	smilet
deserving	young-eyed	true-penny
melting	sweet-mouthing	primrose path
wholesome	best-tempered	gaudy-night
fruitful	well-graced	pigeon-egg

Insult Phrases 14

1. You are a ruffian that will swear, drink, dance, revel the night, rob, murder and commit the oldest of sins, the newest kind of ways.

2. Base slave, thy words are blunt, and so art thou.

3. Would thou were clean enough to spit on.

4. From the extremest upward of thy head to the descent and dust beneath thy foot, thou art a most toad spotted traitor.

5. You sweat to death and lard the lean earth as you walk along. (about Falstaff)

6. I knew the you to be dangerous and lascivious* boy, who is a whale to virginity, and devours up all the fry it finds.

7. Put thy face between his sheets and do the office of warming pan.

8. You are a most notable coward, an infinite and endless liar, an hourly promise breaker, the owner of not one good quality.

9. Thou art a boil, a plague sore, an embossed carbuncle* in my corrupted blood.

10. Thou didst drink the stale* of horses and the gilded* puddle which beasts would cough at.

11. She lives in the rank sweat of an enseamed* bed, stewed in corruption, honeying and making love over a nasty sty.

12. He does smile his face into more lines than is in the new map with the augmentation of the Indies.

13. Your food is such as hath been belched on by infected lungs.

14. Methink thou art a general offence, and every man should beat thee.

lascivious - inclined to lustfulness; wanton; lewd, ***carbuncle*** - painful, oozing boil,
stale - piss, ***gilded*** - covered or highlighted with a gold color,
enseamed - soaked with grease

Insult Phrases 32

1. Go, prick thy face, and over-red thy fear, thou lily-livered boy. (Macbeth)
2. Thou wimpled guts-griping whey*-face!
3. Thy sin's not accidental, but a trade. (Measure for Measure)
4. Thy face is not worth sunburning. (Henry V)
5. Thou bawdy* reeling-ripe malcontent!*
6. Thou art essentially a natural coward without instinct. (Henry IV, part 1)
7. You are as rheumatic as two dry toasts. (Henry IV, part 2)
8. Thou puking guts-griping pigeon-egg!
9. Thy bones are hollow; impiety* has made a feast of thee. (Measure for Measure)
10. Thou blunt monster with uncounted heads! (Henry IV, part 2)
11. Thou fobbing* lily-livered giglet!*
12. May the worm of conscience still begnaw thy soul.
13. Thou dankish* common-kissing flirt-gill!*
14. You poor, base, rascally, cheating, lack-linen mate! (Henry IV, part 2)
15. Thou paunchy beef-witted moldwarp!*
16. Thou art in the worst rank of manhood. (Macbeth)
17. Thy breath stinks with eating toasted cheese. (Henry VI, part 2)
18. Thou bawdy hedge-born boar-pig!
19. What a drunken knave was the sea to cast thee in our way! (Pericles)
20. Thou craven* dismal-dreaming jolt-head!
21. Thou shalt be whipped with wire, and stewed in brine.*
22. Thou surly* dizzy-eyed vassal!*
23. Thou loathed issue of thy father's loins! (Richard III)
24. Thou thing of no bowels thou! (Troilus and Cressida)
25. Thou fusty* rude-growing haggard!*
26. Thou art like the toad, ugly and venomous. (As You Like It)
27. Thou weedy sheep-biting* fustilarian!*
28. Thou whoreson impudent* embossed* rascal!
29. In the world's wide mouth live scandalized and foully spoken of. (Henry IV, part I)
30. Come, come, you talk greasily; your lips grow foul. (Love's Labours' Lost)
31. O illiterate loiterer!
32. Thou hath not so much brain as ear wax.

whey - the milk that is separated from coagulated cheese, ***bawdy*** - indecent; lewd; obscene,
malcontent - grouch, ***impiety*** - a lack of reverence for God; a lack of respect,
fobbing - to put someone off by trickery, ***giglet*** - a giddy, playful girl; a lascivious woman,
dankish - somewhat clammy, ***flirt-gill*** - a woman of light behavior,
moldwarp - a common European mole, ***craven*** - cowardly,
brine - a salt and water solution for pickling, ***surly*** - bad tempered, ***vassal*** - slave,
fusty - stale smelling; old fashioned, ***haggard*** - having a gaunt, wasted, or exhausted appearance,
sheep-biting - cowardly dog, ***fustilarian*** - a stinkard; a scoundrel,
impudent - shameless, ***embossed*** - decorated; carved in relief

Spring Fair in Stratford 8

1 Traditional festivities with men and women, their faces flushed with pleasure, dancing around a Maypole, decked with ribbons and garlands.

2 A coarse Robin Hood show, with a drunken Friar Tuck and a lascivious* Maid Marion.

3 A young woman garlanded with flowers as the Queen of May.

4 A young boy dressed as a Bishop and paraded through the streets with mock* gravity.

5 A belching, farting Lord of Misrule* who temporarily turned the world upside down.

6 Topsy-turvy* days when women pursued men and schoolboys locked the teachers out of the classroom.

7 Leaping Morris dancers* with bells around their knees and ankles, cavorting with dancers wearing the wickerwork contraption known as the hobbyhorse.*

8 Drinking contests, eating contests and singing contests.

lascivious - lewd; inclined to lustfulness, ***mock*** - ridiculed,
Lord of Misrule - person appointed master of revels, ***Topsy-turvy*** - upside down,
Morris dance - a rural folk dance of north English origin, performed in costume traditionally by men who originally represented characters of the Robin Hood legend,
hobbyhorse - a figure of a horse, attached at the waist of a performer in a morris dance or pantomime

A Centenarian Country Squire 13

1 His house was perfectly of the old fashion. It even had a large banquet hall built in a tree.

2 It was in a large park well stocked with deer, rabbits near the kitchens, and fishponds.

3. He had hounds that hunted deer, fox, hare, badger, otter;
long and short-winged hawks; and many nets for fishing.

4 When visiting one found beef pudding and small beer in plenty.

5 The great hall was strewn with marrow bones, full of hawks' perches,
hounds, spaniels and terriers.

6 Often two of the great chairs near the old stone fireplace had litters of cats in them,
which were not to be disturbed -

7 he always having three or four of them attending him at dinner,
and a little white stick of fourteen inches near his plate,
that he might defend such meat as he didn't want to lose.

8 He had oysters supplied to him through all seasons
which he never failed to eat before dinner and supper.

9 He drank a glass or two of wine at meals
and always had a pint of small beer near him
which he often stirred with a great sprig of rosemary.

10 On one side of the room was a door to a closet
where the wine and strong beer came from,
but only in single glasses, that being a rule of the house, exactly observed,
for he never exceeded in drink or permitted it.

11 On the other side was a door to an old chapel, not used for devotion,
the pulpit being the safest place to hide venison pasty or great apple pie from the dogs.

12 He was well natured, but soon angry, calling his servants knaves and bastards,
which he often personally knew to be the truth.

13 He lived to a hundred, never lost his eyesight, and got on his horse without help.
Until eighty he rode to the death of a stag as well as any.
Henry Hastings.

London Day 17

1 London! A city of loud noises,
hooves and raw coach wheels on the cobbles,

2 the yells of traders, the brawling of apprentices,*
scuffles to keep the wall and not be shouldered into the oozy kennel.*

3 Everybody is shouting. Everybody is half cut. It's not a sober city.

4 London. Spring waking in London, the smell of the grass and the ram's bell tinkle.

5 From a barber-shop comes the tuning of a lute*
and then the aching sweetness of treble song.

6 There are manacled corpses in the Thames, that three tides have washed,

7 a kite* overhead drops a gobbet of human flesh,

8 in a smoky tavern a rude song is flung at the foul air,

9 pickpurses stroll among gawping* country cousins,

10 a limping child with a pig's head leers out from a alleyway,

11 a couple of Paul's men swagger by, going haw haw haw,

12 stale herring smells to heaven in a fishman's basket,

13 a cart lurches, rounding a corner; wood splintering against stone,

14 the sun, in sudden great glory, illuminates white towers,
,
15 a thin girl in rags begs, whining,

16 an old soldier with one eye munches bread in a dark passage,

17 a drayhorse* farts. London!

apprentices - teenagers who works for another in order to learn a trade, ***kennel*** - an open drain or sewer; gutter, ***lute*** - a stringed musical instrument with a long fretted neck and a pear-shaped body, ***kite*** - any of various predatory bird; hawks, ravens or crows, ***gawping*** - gaping; gawking, ***drayhorse*** - draft horse kept for pulling carts

London Night 10

1 London. Night. Peering out the window.

2 The damp, most insidious* of all enemies,
swells the wood, furs the kettle, rusts the iron, rots the stone.

3 The stars reflect themselves in deep pits of stagnant water
which lie in the middle of the streets.

4 The black shadow at the corner where the wine shop stands
is likely as not the corpse of a murdered man.

5 Cries of the wounded in night brawls, troops of ruffians,
men and woman unspeakably interlaced,* lurch down the streets,

6 trolling* out old songs, with jewels flashing in their ears,
and knives gleaming in their fists.

7 To the north, the outline of Hampstead Forest,
contorted,* writhing, against the sky.

8 Here and there on the hills above London,
a stark gallows tree, with a parched* or rotting corpse.

9 Danger and insecurity, lust and violence, poetry and filth,

10 roam the narrow pathways of the city, and buzz and stink.

insidious - sinister, ***interlaced*** - interwoven, ***trolling*** - singing heartily, ***contorted*** - twisted, ***parched*** - dried up; desiccated

London Stench 10

1 The streets stank of manure, the courtyards of urine,
the stairwells stank of moldering wood and rat droppings.

2 The kitchens of spoiled cabbage and mutton fat,
the unaired parlors stank of pale dust,

3 the bedrooms of soiled sheets, damp featherbeds,
and the pungently* sweet aroma of chamberpots.*

4 The stench of sulphur rose from the chimneys,
the stench of caustic* lyes* from the tanneries,

5 and from the slaughterhouse came the stench of congealed* blood.

6 People stank of sweat and unwashed clothes;
from their mouths came the stench of rotting teeth,
from their bellies that of onions,

7 and from their bodies, if they were no longer very young,
came the stench of rancid cheese, sour milk and tumorous* disease.

8 The rivers stank, the marketplaces stank, the churches stank.
It stank under bridges and in palaces.

9 The peasant stank as did the priest, the apprentice did as his master's wife,
the whole aristocracy stank.

10 The King himself stank, stank like a rank lion,
and the Queen like an old goat, summer and winter.

pungently - caustically, ***chamberpot*** - a receptacle for urination or defecation in the bedroom, ***caustic*** - corrosive, ***lye*** - a highly concentrated, aqueous solution of potassium hydroxide or sodium hydroxide, ***congeal*** - to coagulate; jell, ***tumorous*** - cancerous

The Theatre 10

1 We come upon a crowd, a mass of people pressing as near the silken rope as they dare.

2 We're shouldered by apprentices, tailors, fishwives, horse dealers, starving scholars, maid in their wimples, orange girls, bawdy tapsters, sober citizens

3 and a pack of little ragamuffins such as always haunt the outskirts of a crowd, screaming and scrambling among the people's feet -

4 all the riffraff of London are here, some with mouths gaping a yard wide;

5 all rigged out as vigorously as their purse or stations* allow - here in fur and broadcloth, there in tatters, with their feet kept from the ice by a dishcloth bound about them.

6 Once inside we witness a dramatic performance with a black man waving his arms and vociferating* and a woman laid white on a bed.

7 The main press standing opposite the stage, laughing when an actor trips, or when bored, tossing an orange peel on the ice which a dog scrambles for.

8 But oh, the astonishing, sinuous melody of the words,
spoken with extreme speed and daring agility of tongue,
like sailors singing in the beer gardens of Wapping.

9 The passions, the tears, the Moor strangles the woman in her bed.

10 The life of man ends in a grave.

stations - one had to be a certain social rank to wear such material as fur and broadcloth,

vociferating - speaking loudly

Paris Gardens 7

(Paris Gardens was near the Globe Theatre on the south bank of the Thames River and was a bear-baiting theatre, holding 2000 spectators)

1 There is a round building three stories high, in which are kept about a hundred large English dogs with separate wooden kennels for each of them.

2 These dogs were made to fight singly with three bears, the second bear being larger than the first and the third being larger than the second.

3 After this a horse was brought in and chased by the dogs, and at last a bull, who defended himself bravely.

4 The next was that a number of men and women came forward from a separate compartment, dancing, conversing and fighting with each other.

5 Also a man who threw some white bread among the crowd that scrambled for it.

6 Then suddenly from above lots of apples and pears fell down upon the people which caused a great fight and amused the spectators.

7 After this rockets and fireworks came flying out all corners on the wrangling mob and that was the end of the play.

London Punishments 9

1 London was a non-stop theatre of punishments.

2 Shakespeare had certainly witnessed corporal* punishment
before he came to London - Stratford had whipping posts, pillories,* and stocks *

3 but the frequency and ferocity of sentences meted out*
on public scaffolds at Tower Hill, Tyburn and Smithfield;

4 at Bridewell and Marshalsea prisons; and at many other sites
both within and outside the city walls would have been new.

5 London's many established punishment grounds
did not exhaust the locations of these spectacles:

6 in some cases of murder, the offender's right hand was cut off
at or near the place where the crime was committed

7 and the bleeding malefactor* was then paraded through the streets to the execution site.

8 Such spectacles were virtually inescapable for anyone who lived in the great city.

9 The trick was to know when to look away.

corporal - bodily, ***pillories*** - a wooden framework erected on a post, with holes for securing the head and hands, ***stocks*** - instrument of punishment consisting of a framework with holes for securing the ankles and, sometimes, the wrists, ***meted out*** - handed out, ***malefactor*** - offender

London Hanging 10

1 And now, Tinoco (a foreign and heathen name) he is to be first. A dark, shivering man
has his shirt stripped from him as he is roughly untied from the hurdle.
Stumbling, falling in fear, and all to the crowds laughter,
he is made to mount the ladder, rung by slow trembling rung.

2 Behind him, the hanger waits on a narrow crude podium.
He is a young man, muscular; his mouth opens in some ribald pleasantry
as he secures the hempen noose about the neck.

3 The lips of the victim move as in prayer, the hands seek to join in prayer but cannot.
Of a sudden the noose is tightened; over the momentary inbreathed silence of the crowd
the choking desperation of the hanged can clearly be heard.

4 The second assistant pulls the ladder away sharply.
The legs dangle, and the bulging eyes blink.

5 Here is art: the hangman approaches with his knife, fire in the sunlight,
and before the neck can crack, rips downward from the heart to the groin in one slash,
quickly changes the knife from right to left, then plunges a mottled fist inside the body.

6 The first assistant takes the bloody knife from his master and wipes it with care on a clean cloth,
all the while his eyes on the artistry of the drawing.

7 The right hand withdraws, dripping, holding up for all to see, a heart in its fatty wrappings.
Then the left hand plunges to reappear all coiled and clotted with entrails.

8 The crowd roars; the girl in front leaps and claps; the child on his father's shoulders thumbsucks,
indifferent, understanding nothing of all this - the adult world.

9 The ruined body is hoisted as the noose is losened, and then plunked on the platform.
The hangman throws the heart and the guts into the steaming bowl,
freeing his arms from encrustations with quick fingers, drying them unwashed, on a towel.

10 The crowd moans its pleasure, its excitement, for are there not two more victims yet to come?

BEAR BAITING

The baited bear. Tied to the stake. Its dirty coat needs brushing. Dried mud and spume. Pale dust. Big clumsy fists. Men bring dogs through the gate. Leather collars with spikes. Loose them and fight. The bear wanders around the stake. It knows it can't get away. The chains. Dogs on three sides. Fur in the mouth. Deeper. Flesh and blood. Strips of skin. Teeth scraping bone. The bear crushes one of the skulls. Big feet slithering in dog's brain.

A FOOL AT THE THEATRE *(an excerpt from A Gull's Hornbook)*

Once you have paid your penny to enter, stay not with the groundlings with their garlic sausage and stink, nor go not to the balconies where much new satin is damned by being smothered in darkness, but advance yourself to the throne of the stage, where like a feathered ostrich, you may ignore the hoots and hisses of the scarecrows who spit at you, yea who throw dirt even in your teeth. For by sitting on the stage the essential parts of the gallant are perfectly revealed - good clothes, a proportional leg, a white hand, a tolerable beard.

THE CLERGY ON THE THEATRE

As for the Players, do they not induce whoredom, insinuate foolery and renew the remembrance of heathen idolatry? Nay, are they not rather plain devourers of maiden virginity and chastity? For proof whereof, but mark the running and flocking to the Theatres, daily and hourly, time and tide, to see plays: where such wanton gestures, such bawdy speeches, such laughing and fleering, such kissing and bussing, such winking and glancing of wanton eyes is used, tis wonderful to behold. The cause of plagues is sin. The cause of sin is plays. Therefore, the cause of plagues are plays!

THE PLAGUE

You who are so in love with yourself, think of this. That selfsame body of yours which is so pampered, so perfumed, so gaily appareled, will one day be thrown like a stinking carrion into a rank and rotten grave, where those goodly eyes of yours, that did shoot forth such amorous glances, must be eaten out of your head. You will be fumbled into a muckpit with thirty dead men lying slovenly upon you, and you the undermost of all, yea, and perhaps half that number were your enemies, and see how they may be revenged: for the worms that breed out of their putrefying carcasses shall crawl in huge swarms from them and quite devour you.

Queen Mab 20

MERCUTIO

O, then, I see Queen Mab hath been with you.

She is the fairies' midwife,

and she comes in shape no bigger than an agate-stone* on the fore-finger of an alderman,

drawn with a team of little atomies* over men's noses as they lie asleep.

Her wagon-spokes made of long spiders' legs,

the cover of the wings of grasshoppers;

the traces* of the smallest spider's web;

the collars* of the moonshine's watery beams;

her whip of cricket's bone, the lash of film;

her wagoner a small grey-coated gnat, not so big as a round little worm.

Her chariot is an empty hazel-nut made by the joiner squirrel or old grub.

And in this state she gallops night by night through lovers' brains, and then they dream of love;

over courtiers' knees, that dream on court'sies* straight;

over lawyers' fingers, who straight dream on fees;

over ladies' lips, who straight on kisses dream;

which oft the angry Mab with blisters plagues, because their breaths with sweetmeats* tainted are.

Sometime she gallops over a courtier's nose, and then dreams he of smelling out a suit;*

sometime she drives over a soldier's neck, and then dreams he of cutting foreign throats.

This is the hag, when maids lie on their backs, that presses them and learns them first to bear,

making them women of good carriage.

agate-stone - jewel, ***atomies*** - tiny creatures, ***traces*** - reins, ***collars*** - parts of the harness, ***court'sies*** - bows, ***sweetmeat*** - a sweet delicacy, prepared with sugar, honey, or the like, as preserves, candy, or, formerly, cakes or pastry, ***suit*** - opportunity for profit

Dromio - High Notes 12

Comedy of Errors - *When visiting a new town, Dromio is mistaken for his twin brother whom Dromio thought died years ago. The amorous wife of his brother (a complete stranger to Dromio) is pursuing him relentlessly. Try putting the bold/italicized words on higher notes. They really represent the things that are upsetting him. The high notes increase Dromio's invention, fear, wonder and laugh-count.*
I have done the high notes I use in the first 6 lines; you try the next 6.

1 Marry, sir, she's the ***kitchen*** wench and all ***grease***;
and I know not what **use** to put her to but to make a ***lamp*** of her and run from her by her own ***light***.

2 I warrant, her rags and the tallow* in them will burn a ***Poland*** winter:

3 if she lives till doomsday, she'll burn a week longer than the whole ***world***.

4 Her complexion is swart,* like my ***shoe***, but her face nothing half so clean kept. Nell is her name.

5 She bears some breadth* sir, no longer from head to foot than from hip to ***hip***:
she is ***spherical***, like a ***globe***; I could find out ***countries*** in her.

6 Where ***Ireland***? Marry, in her buttocks: I found it out by the bogs.

7 Where Scotland? I found it by the barrenness; hard in the palm of the hand.

8 Where France? In her forehead; armed and reverted, making war against her ***heir***.

9 Where England? I looked for the chalky cliffs, but I could find no whiteness in them;
but I guess it stood in her chin, by the salt rheum* that ran between France and it.

10 Where Spain? Faith, I saw it not; but I felt it hot in her breath.

11 Where the Indies? Oh, sir, upon her nose all o'er embellished with rubies, carbuncles,* sapphires.

12 Where stood Belgia, the Netherlands? Oh, sir, I did not look so low.

tallow - the fatty tissue or suet of animals, ***swart*** - dark, ***breadth*** - width,
rheum - a thin discharge of the mucous membranes, ***carbuncle*** - painful localized bacterial infection of the skin through which pus is discharged; a red precious stone

Quoting Shakespeare 15

(52 Shakespearean quotes - the number of years Shakespeare lived 1564 - 1616)

1 If you cannot understand my argument and declare ***it's Greek to me***,
you are quoting Shakespeare.

2 If you claim to be ***more sinned against than sinning***,
you are quoting Shakespeare.

3 If you act ***more in sorrow than in anger***, even though your property has
vanished into thin air, or if you suffer from ***green-eyed jealousy***,
you are quoting Shakespeare.

4 If you have been ***a tower of strength***, and refused to ***budge an inch***;
knitted your brows, and ***insisted on fair play***;

5 made ***virtue of necessity***, ***stood on ceremony***,
danced attendance on your ***lord and master***;

6 had ***short shrift*** or ***cold comfort*** or ***slept not one wink***, you are quoting Shakespeare.

7 Even if you've played ***fast and loose***, been ***hoodwinked***, or ***in a pickle***,
had ***too much of a good thing***, or ***laughed yourself into stitches***,
you are quoting Shakespeare.

8 If you know that ***it is high time***, and that ***that is the long and the short of it***;

9 if you believe ***to give the devil his due***, ***the game is up***, and ***truth will out***,
even if it involves your own ***flesh and blood***;

10 if you've ***seen better days*** while living in ***a fool's paradise***,

11 or had to ***lie low*** till the ***crack of doom***, because you suspected ***foul play***,

12 well then it's ***a foregone conclusion***, ***if the truth were known,***
that not being ***tongue-tied*** but rather ***having a tongue in your head***,
you are quoting Shakespeare.

13 Even if ***without rhyme or reason*** you bid me ***good riddance*** and ***send me packing***;

14 if you wish I were ***dead as a doornail***,
if you think I am an ***eyesore***, a ***laughing stock***, ***the devil incarnate***,
a stony-hearted villain, ***bloody-minded***, or a ***blinking idiot***,

15 well then ***by Jove***, ***O lord***, ***tut-tut***, ***for goodness sake***, ***but me no buts***,
it is all one to me, you are quoting Shakespeare.

Thomas Dekker was Shakespeare's contemporary.
Here is vocabulary from his popular pamphlet:

A Gull's Hornbook

	Dekker's	Ours
1	apple squire	a harlot's attendant; pimp
2	blistered	ornamented with puffs
3	bravery	gay apparel; splendor
4	cast	vomit
5	cleft to the shoulders	drunk
6	conycatcher	a cheat
7	cormorant	glutton
8	Dagger	a celebrated tavern in Holborn
9	dawcock	silly fellow
10	Derick	the hangman of the time
11	drab	a loose woman
12	dunstical	a stupid person
13	gird	sneer
14	glove	some kind of drinking vessel
15	groutnoll	blockhead
16	gull	to cheat
17	hazard	a card game
18	heteroclite	eccentric person
19	lob	country lout
20	lord's Room	an apartment or box in a theatre, near the stage.
21	natural	idiot
22	penny galleries	the cheapest places at a theatre
23	polypragmonist	busybody
24	quat	a young man
25	slop	trousers

Antithetical Thoughts 18

1 Do thou amend* thy face, and I'll amend my life. *(Henry IV, 1*)

2 He excels* his brother for a coward, yet his brother is reputed* one of the best there is.
In a retreat he outruns any lackey, marry, in the coming on* he has the cramp. *(All's Well)*

3 He never broke any man's head but his own, and that was against a post when he was drunk.

4 His garments are rich but he wears them not handsomely. *(All's Well)*

5. Men are April when they woo, December when they wed.

6 Do not show me the steep and thorny way to heaven, *(Ophelia to Laertes in Hamlet)*
whiles, like a puffed and reckless libertine,* himself the primrose path of dalliance* treads.

7 Foul spoken coward, that thund'rest with thy tongue, and with thy weapon nothing dares perform.

8 O disloyal thing, that shouldst repair my youth, thou heap'st a year's age on me. *(Cymbeline)*

9 O tiger's heart wrapped in a woman's hide. *(Henry VI, 3)*

10 A fool thinks himself to be wise, but a wise man knows himself to be a fool.

11 Should all despair that hath revolted* wives, the tenth of mankind would hang themselves.

12 Those healths* will make thee and thy state look ill. *(Timon of Athens)*

13 Wedded be thou to the hags of hell. *(HenryVI, 2)*

14 What a disgrace it is to me that I should remember your name. *(Henry IV, 2)*

15 What a slave art thou to hack thy sword as thou hast done, and then say it was in a fight.

16 I did never know so full a voice issue from so empty a heart:
but the saying is true 'the empty vessel makes the greatest sound.' *(Henry V)*

17 I dote on his very absence. *(Merchant)*

18 I wasted time and now doth time waste me. *(Richard ll)*

amend - fix, ***excels*** - is better than, ***reputed*** - alleged to be, ***coming on*** - charging the enemy,
libertine - a person who is morally or sexually unrestrained, ***dalliance*** - flirtation,
revolted - unfaithful, ***healths*** - toasts with drinks

Words Shakespeare Invented

accommodation
aerial
amazement
apostrophe
assassination
auspicious
baseless
bloody
bump
castigate
changeful
clangor
control (noun)
countless
courtship
critic
critical
dexterously
dishearten
dislocate
dwindle
eventful
exposure
fitful
frugal
generous
gloomy
gnarled
hurry
impartial
inauspicious
indistinguishable
invulnerable
lapse
laughable
lonely
majestic
misplaced
monumental
multitudinous
obscene
palmy
perusal
pious
premeditated
radiance
reliance
road
sanctimonious
seamy
sportive
submerge
suspicious

Shakespearean Sexual Words

*Again, use this rather scholarly list at your **own** discretion.*
I suggest it be taken home and practiced by teachers and their spouses.

Female genitalia another thing, baldrick, belly, bird's nest, blackness, box unseen, breach, case, charged chambres, chaste treasure, circle, city, clack-dish, cliff, commodity, constable, corner, coun, crack, dearest bodily part, den, dial, et cetera, eye, flower, forfended place, gate, hole, hook, lap, ling, low countries, mark, medlar, naked seeing self, nest of spicery, Netherlands, O, peculiar river, Pillicock-hill, plum, pond, ring, rose, rudder, ruff, salmon's tail, scut, secret parts, secret things, spain, sty, tail, thing, treasure, Venus' glove, vice, way, what, withered pear and wound.

Male genitalia bauble, bugle, dart of love, lance, pike, pistol, pole-axe, potent regiment, standard, sword, weapon, horn, hook, carrot, holy thistle, pizzle, pear, potato finger, prick, root, stake, stalk, tail, thorn, bauble, cock, codpiece, distaff, instrument, organ, needle, pen, pin, pipe, stump, three-inch fool, tool, yard, lag-end, little finger, loins, nose, pillicock, tale, thing and **Roger!**

Lovemaking nouns act, action, adultery, amorous rite, works, angling, assault, copulation, custom, conversation, deed, disport, downright way, effect of love, emballing, encounter, execution, foining, foot, fornication, game, getting up, groping, horsemanship, husbandry, incest, lechery, luxury, making, match, mirth, momentary trick, occupation, pricking, relief, rents and revenues, revels, right, service, stairwork, trunkwork, taking, thrust, tictack, tillage, tilth, trading, traffic, trick, turn in the bed, union, use, usury and work.

Lovemaking verbs to achieve, bed, blow up, board, break the pale, breach, broach, burden, carry, charge, clap, climb, colt, horse, come over, come to it, cope, couch, cover, do, draw, ear, encounter, execute, fill a bottle with a tin dish, fit, flesh one's will, foin, foot, hang one's bugle in an invisible baldric, have, hit, hack, husband, husband her bed, joy, jump, know, lay down, leap, lie, make, man, manage, meddle with, mount, occupy, pick the lock, please oneself upon, plough, possess, prick out, put down, put to, ram, revel in, ride, scale, serve, set up one's rest, sing, sink in, sluice, soil, stab, strike, stuff, surfeit, take, taste, throw, thrust to the wall, thump, tire on, top, tread, trim, tumble, tup, use, vault, wanton and work.

Notes

Act 1 reading test

Name:_____

1 Who begins the first brawl?

2 Who tries to stop the brawl?

3 Who wants to fight with Benvolio?

4 What does the Prince promise to those who start another brawl?

5 Who does Montague ask to question his son?

6 What is the name of the nurse's dead child?

7 What is Mercutio's dream about?

8 Who does Lady Capulet want Juliet to marry?

9 How does Lady Capulet try to sell this possible husband to Juliet?

10 Name two male Capulet servants.

11 Where do Romeo and Juliet meet?

12 How many kisses do Romeo and Juliet share?

13 Name one of the girls Peter wants let into the ball.

Act 1 reading test answers

1 Who begins the first brawl? *Sampson, Gregory, Abraham and Balthasar*

2 Who tries to stop the brawl? *Benvolio*

3 Who wants to fight with Benvolio? *Tybalt*

4 What does the Prince promise to those who start another brawl? *Death*

5 Who does Montague ask to question his son? *Benvolio*

6 What is the name of the nurse's dead child? *Susan*

7 Who is Mercutio's dream about? *Queen Mab*

8 Who does Lady Capulet want Juliet to marry? *Paris*

9 How does Lady Capulet try to sell this possible husband to Juliet?

She tells Juliet that he is very handsome.

10 Name two male Capulet servants. *Potpan, Peter and Anthony*

11 Where do Romeo and Juliet meet? *At the Capulet Ball*

12 How many kisses do Romeo and Juliet share? *Two*

13 Name one of the girls Peter wants let into the ball. *Susan Grindstone and Nell*

Act 1 vocabulary test

Name:_____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare	Us
mistempered	1 annoy
fray	2 tiny creatures
shun	3 avoid
portentious	4 bitterness
importuned	5 ominous
humour	6 asked urgently or repeatedly
purge	7 fight
vex	8 ruin
gall	9 proposal
mar	10 mood
suit	11 mock
unattainted	12 marzipan (sweetmeat with almonds)
fortnight	13 dance
rushes	14 used to cover the floor
atomies	15 unprejudiced
traces	16 reins
court'sies	17 angry
marchpane	18 cleanse
measure	19 2 weeks
fleer	20 bows

Act 1 vocabulary test answers

Page	Shakespeare	Us
6.3	mistempered 17	angry
6.5	fray 7	fight
6.6	shun 3	avoid
6.7	portentious 5	ominous
6.7	humour 10	mood
6.9	importuned 6	asked urgently or repeatedly
8.1	purge 18	cleanse
8.2	vex 1	annoy
8.2	gall 4	bitterness
10.3	suit 9	proposal
10.5	mar 8	ruin
11.9	unattainted 15	unprejudiced
13.8	fortnight 19	2 weeks
15.5	rushes 14	used to cover the floor
15.9	atomies 2	tiny creatures
16.1	traces 16	reins
16.3	court'sies 20	bows
17.2	marchpane 12	marzipan (sweetmeat with almonds)
17.9	measure 13	dance
18.2	fleer 11	mock

Act 2 reading test

Name:_____

1 What does Romeo do after the Ball?_____

2 What does Juliet want Romeo to change?_____

3 What does Romeo try to swear his love by?_____

4 Who interrupts Romeo and Juliet?_____

5 Why is the Friar shocked when Romeo tells him of Juliet?

6 What is Tybalt good at?_____

7 When Mercutio first sees the nurse what does he call her?

8 Where are Mercutio and Benvolio going to eat dinner?

9 What is the nurse afraid that Romeo will do?

10 Why is the nurse to meet Romeo's man?

11 How long has Juliet been waiting for the nurse?_____

12 How does the nurse tease Juliet?

13 What does the nurse tell Juliet to do?

Act 2 reading test answers

1 What does Romeo do after the Ball?

He jumps over the wall into the Capulet orchard.

2 What does Juliet want Romeo to change? *His name.*

3 What does Romeo try to swear his love by? *The moon.*

4 Who interrupts Romeo and Juliet? *The nurse.*

5 Why is the Friar shocked?

He is shocked that Romeo is now in love with Juliet after strenuously protesting his love for Rosiland the day before.

6 What is Tybalt good at? *Sword fighting.*

7 When Mercutio first sees the nurse what does he call her? *A sail.*

8 Where are Mercutio and Benvolio going to eat dinner?

At Romeo's house.

9 What is the nurse afraid that Romeo will do?

Seduce Juliet without marrying her.

10 Why is the nurse to meet Romeo's man?

To get the rope ladder that will allow Romeo to climb to her chamber at night.

11 How long has Juliet been waiting for the nurse? *3 hours*

12 How does the nurse tease Juliet?

She complains of her physical ailments.

13 What does the nurse tell Juliet to do?

Go meet Romeo at the Friar's cell to be married.

Act 2 vocabulary test

Name:_____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare	Us
conjure	1 take off
truckle-bed	2 dappled
discourses	3 summon by magic
doff	4 gangster girls
perjuries	5 communicates
Jove	6 being excessively fond
ere	7 before
bent	8 a low bed on wheels
procure	9 cause
flecked	10 sexual, unchaste
doting	11 God
rancor	12 lies
conceive	13 bitter hate
gear	14 a person who keeps a house of prostitution
Anon	15 understand
good-den	16 good afternoon
bawd	17 clothing,
ropery	18 vulgar jokes
flirt gills	19 purpose
skains-mates	20 in a minute
shrift	21 confession
tackled stair	22 woman of loose behavior
quit thy pains	23 wait
stay	24 rope ladder
wanton	25 reward thy efforts

Act 2 vocabulary test answers

Page	Shakespeare	Us
22.5	conjure 3	summon by magic
22.8	truckle-bed 8	a low bed on wheels, stored under a larger bed
23.2	discourses 5	communicates
23.7	doff 1	take off
24.6	perjuries 12	lies
24.6	Jove 11	God
24.9	ere 7	before
25.8	bent 19	purpose
25.9	procure 9	cause
28.1	flecked 2	dappled
28.9	doting 6	being excessively fond
29.3	rancor 13	bitter hate
31.1	conceive 15	understand
31.2	gear 17	clothing
31.4	anon 20	in a minute
31.7	good-den 16	good afternoon
32.3	bawd 14	a person who keeps a house of prostitution
32.6	ropery 18	vulgar jokes
32.7	flirt gills 22	woman of loose behavior
32.7	skains-mates 4	gangster girls
33.2	shrift 21	confession
33.5	tackled stair 24	rope ladder
33.6	quit thy pains 25	reward thy efforts
34.8	stay 23	wait
35.7	wanton 10	sexual, unchaste

Act 3,1 & 3,2 reading test

Name:_____

1 What does Mercutio accuse Benvolio of doing?

2 Tybalt accuses Mercutio of _____ with Romeo

3 What musical object does Mercutio call his sword?

4 What does livery mean?

5 Why doesn't Romeo want to answer Tybalt's challenge?

6 Mercutio calls Tybalt a _____-catcher and the King of _____.

7 Who dies during the street-fight of 3,1?

8 Who wants Romeo to die for killing Tybalt?

9 What does the Prince decide?

10 What does Juliet want the sun to do?

11 Where does Juliet want Romeo to leap?

12 What does the nurse bring Juliet?

13 What is the word Juliet has to remember, the word that so terrifies her?

14 Where is Romeo hid?

15 What does Juliet give the nurse to take to Romeo?

16 What does Juliet want Romeo to do?

Act 3,1 & 3,2 reading test answers

1 What does Mercutio accuse Benvolio of doing? *Starting quarrels.*

2 Tybalt accuses Mercutio of *consorting* with Romeo

3 What musical object does Mercutio call his sword? *His fiddlestick.*

4 What does livery mean? A *servant's uniform.*

5 Why doesn't Romeo want to answer Tybalt's challenge?
Through his new marriage, Tybalt is now related to him.

6 Mercutio calls Tybalt a *rat*-catcher and the King of *cats*.

7 Who dies during the street-fight of 3,1? *Mercutio and Tybalt*

8 Who wants Romeo to die for killing Tybalt? *Lady Capulet*

9 What does the Prince decide? *Romeo is to be banished*

10 What does Juliet want the sun to do? *Set*

11 Where does Juliet want Romeo to leap? *Into her arms.*

12 What does the nurse bring Juliet? *The tackled stair or rope ladder.*

13 What is the word Juliet has to remember, the word that so terrifies her? *Banished*.

14 Where is Romeo hid? *Friar Laurence's cell.*

15 What does Juliet give the nurse to take to Romeo? *A ring*

16 What does Juliet want Romeo to do? *Visit her to take his last farewell.*

Act 3,3 - 3,5 reading test

*Name:*_____

1 When the Friar tells Romeo that he is banished, what does Romeo say?

2 What armor does Friar Laurence propose to give Romeo?

3 When the nurse arrives what is Romeo doing?

4 Give three reasons why the Friar thinks Romeo should be happy?

5 Where does the Friar tell Romeo to go after he has visited Juliet?

6 Why does Capulet think Juliet is sad?

7 Which bird that Romeo hears makes him realize it is morning?

8 Which bird does Juliet say called?

9 Juliet says the light in the sky is not the sun but _____

10 What vision does Juliet have as Romeo is leaving?

11 When Juliet refuses to marry Paris what does Capulet do?

12 Where does Juliet go after her parents leave?

Act 3,3 - 3,5 reading test answers

1 When the Friar tells Romeo that he is banished, what does Romeo say?

He says he would rather die than be banished and separated from Juliet.

2 What armor does Friar Laurence propose to give Romeo? *Philosophy*.

3 When the nurse arrives what is Romeo doing?

blubbering and weeping, weeping and blubbering. *46.9*

4 Give three reasons why the Friar thinks Romeo should be happy?

Juliet is alive and loves him; he slew Tybalt rather than Tybalt slaying him;

he was only banished and not executed.

5 Where does the Friar tell Romeo to go after he has visited Juliet? *Mantua*

6 Why does Capulet think Juliet is sad? *Tybalt's death*

7 Which bird that Romeo hears makes him realize it is morning? *The lark*

8 Which bird does Juliet say called? *The nightingale.*

9 Juliet says the light in the sky is not the sun but a *meteor*

10 What vision does Juliet have as Romeo is leaving?

She sees Romeo dead in the bottom of a tomb.

11 When Juliet refuses to marry Paris what does Capulet do?

He threatens to completely disown her.

12 Where does Juliet go after her parents leave? *Friar Laurence.*

Act 3 vocabulary test

Name:_____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare	Us
consort	1 publish
minstrels	2 cheerful
livery	3 mortally wounded
passado	4shut up (falconry)
sped	5 horses
steeds	6 servant's uniform
Phoebus	7 water pipe
concealed	8 hidden
level	9 musicians
blaze	10 always
mewed up	11 to accompany musically
sojourn	12 the sun
hap	13 event
night's candles	14 stay for a while
jocund	15 before
dram	16 lunge
conduit	17 aim
ere	18 the stars
still	19 poison

Act 3 vocabulary test answers

Page	Shakespeare		Us
37.9	consort	11	to accompany musically
37.9	minstrels	9	musicians
38.3	livery	6	servant's uniform
38.9	passado	16	lunge
39.2	sped	3	mortally wounded
42.1	steeds	5	horses
42.1	Phoebus	12	the sun
47.3	concealed	8	hidden
47.4	level	17	aim
47.8	blaze	1	publish
49.3	mewed up	20	shut up (falconry)
48.2	sojourn	14	stay for a while
48.2	hap	13	event
50.2	night's candles	18	the stars
50.2	jocund	2	cheerful
52.2	dram	19	poison
52.9	conduit	7	water pipe
52.7	ere	15	before
53.2	still	10	always

Act 4 reading test

Name:_____

1 Why does Paris say Capulet wants the marriage so soon?

2 Why does the Friar reason Juliet will have the courage to swallow the vial?

3 How long will Juliet remain asleep?

4 What is the custom of the country for burying people?

5 Who will the Friar send to Mantua to tell Romeo of the plan?

6 How many cooks does Capulet want Anthony to hire?

7 What test does Anthony have for hiring cooks?

8 What does Lady Capulet accuse Capulet of being in his youth?

9 Name three fears Juliet has about swallowing the contents of the vial?

10 What does Juliet see that finally persuades her to swallow the contents of the vial?

11 When the nurse finds Juliet what is Juliet wearing?

Act 4 reading test answers

1 Why does Paris say Capulet wants the marriage so soon?
To stop Juliet crying so much over Tybalt's death.

2 Why does the Friar reason Juliet will have the courage to swallow the vial?
She has the courage to threaten to kill herself.

3 How long will Juliet remain asleep? *42 hours*

4 What is the custom of the country for burying people?
To be buried on a bier (a platform) in her best clothes.

5 Who will the Friar send to Mantua to tell Romeo of the plan?
Another Friar.

6 How many cooks does Capulet want Anthony to hire? *20*

7 What test does Anthony have for hiring cooks?
He asks them to lick their fingers.

8 What does Lady Capulet accuse Capulet of being in his youth?
A mouse-hunt (a nocturnal prowler after women.)

9 Name three fears Juliet has about swallowing the contents of the vial?
The contents of the vial are a poison; she will be asphyxiated because there is no fresh air in the tomb; she will run mad with fear and bash out her brains with a bone.

10 What does Juliet see that finally persuades her to swallow the contents of the vial?
Tybalt's ghost seeking Romeo.

11 When the nurse finds Juliet what is Juliet wearing? *Her clothes.*

Act 4 vocabulary test

Name:_____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare	Us
Inundation	1 cloth used to wrap a corpse
bier	2 sorrowful
walk in thievish ways	3 roads frequented by robbers
try	4 sad
unfurnished	5 look angrily
enjoined	6 persuaded
ornaments	7 ghosts visit
attires	8 pear shaped fruit
orisons	9 a moveable framework to carry a body on
cross	10 something that obstructs
conceit	11 prayers
shroud	12 clothes
spirits resort	13 test
environed	14 sleepy-head
quinces	15 unprovided
mouse-hunt	16 idea
slug-abed	17 jewelry
lamentable	18 completely surrounded
woeful	19 nocturnal prowler after women
low'r	20 flood

Act 4 vocabulary test answers

Page	Shakespeare	Us
55.4	Inundation 20	flood
56.7	bier 9	a movable framework to carry a body on
56.5	walk in thievish ways 3	roads frequented by robbers
58.2	try 13	test
58.5	unfurnished 15	unprovided
58.9	enjoined 6	persuaded
59.2	ornaments 17	jewelry
60.1	attires 12	clothes
60.1	orisons 11	prayers
60.2	cross 10	something that obstructs
60.9	conceit 16	idea
61.1	shroud 1	cloth used to wrap a corpse
61.1	spirits resort 7	ghosts visit
61.1	environed 18	completely surrounded
62.2	quinces 8	pear shaped fruit
62.5	mouse-hunt 19	nocturnal prowler after women
64.1	slug-abed 14	sleepy-head
65.5	lamentable 2	sorrowful
65	woeful 4	sad
65.7	low'r 5	look angrily

Act 5 reading test

Name:_____

1 What is the punishment in Mantua for selling poison?

2 Why does the apothecary sell Romeo poison?

3 Name two stuffed animals in the apothecary's shop?

4 Why didn't Friar John deliver Friar Laurence's letter to Romeo?

5 Why does Paris come to Juliet's grave?

6 Why does Paris try to apprehend Romeo?

7 What surprises Romeo about Juliet's appearance in the tomb?

8 What are the two ways Juliet tries to take poison?

9 Why does the Friar say he left Juliet in the tomb?

10 What happens to Lady Montague?

11 What does Montague chastise Romeo for doing?

12 What do Capulet and Montague promise to do?

13 For never was a story of more woe than this of _____ and her _____.

Act 5 reading test answers

1 What is the punishment in Mantua for selling poison? *Death*

2 Why does the apothecary sell Romeo poison? *He is very poor.*

3 Name two stuffed animals in the apothecary's shop? *Tortoise and alligator.*

4 Why didn't Friar John deliver Friar Laurence's letter to Romeo?

Health officials kept him locked in a house of plague victims.

5 Why does Paris come to Juliet's grave? *To strew flowers at it.*

6 Why does Paris try to apprehend Romeo?

He believes Juliet died of grief at Tybalt's death and Romeo has a death sentence upon him.

7 What surprises Romeo about Juliet's appearance in the tomb?

He is surprised that she looks so beautiful in death.

8 What are the two ways Juliet tries to take poison?

She tries to drink from the empty vial and from Romeo's lips.

9 Why does the Friar say he left Juliet in the tomb? *A noise scared him.*

10 What happens to Lady Montague? *She dies of grief at Romeo's exile.*

11 What does Montague chastise Romeo for doing? *Going to the grave before himself.*

12 What do Capulet and Montague promise to do?

They each promise to raise a statue of the other's dead child.

13 For never was a story of more woe than this of *Juliet* and her *Romeo*.

Act 5 vocabulary test

Name:_____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare	Us
presage	1 kill
vault	2 suggest
took post	3 poverty
import	4 contempt
meager	5 hired horses from a post house
penury	6 thin; emaciated
dram	7 contagion
dispatch	8 grave
cordial	9 stopped
searchers	10 predict
Infectious pestilence	11 full of pride
stayed	12 apart
infection	13 buried
aloof	14 health officers
despite	15 someone with no manners
haughty	16 cloudy; overcast
interred	17 a small quantity
sunder	18 forever
dateless	19 hostility; hatred
churl	20 separate
attach	21 arrest
scourge	22 a medicine that stimulates the heart
rate	23 value
enmity	24 the plague
glooming	25 punishment

Act 5 vocabulary test answers

Page	Shakespeare	Us
66	presage 10	predict
66.4	vault 8	grave
66.4	took post 5	hired horses from a post house
66.5	import 2	suggest
66.9	meager 6	thin; emaciated
67	penury 3	poverty
67.3	dram 17	a small quantity
67.7	dispatch 1	kill
67.8	cordial 22	a medicine that stimulates the heart
68.3	searchers 14	health officers
68.3	infectious pestilence 24	the plague
68.5	stayed 9	stopped
68.5	infection 7	contagion
69.2	aloof 12	apart
69.9	despite 4	contempt
70.1	haughty 11	full of pride
70.8	interred 13	buried
70.9	sunder 20	separate
71.2	dateless 18	forever
72.2	churl 15	someone with no manners
72.7	attach 21	arrest
74.8	scourge 25	punishment
74.9	rate 23	value
75	enmity 19	hostility; hatred
75.1	glooming 16	cloudy; overcast

CASTING LIST

Act 1, Scene 1 Verona - a public place

SAMPSON

GREGORY

ABRAHAM

BENVOLIO

TYBALT

CAPULET

MONTAGUE

LADY MONTAGUE

PRINCE

ROMEO

Act 1, Scene 2 Verona - a street

CAPULET

PARIS

POTPAN

BENVOLIO

ROMEO

Act 1, Scene 3 A room in Capulet's house

LADY CAPULET

NURSE

JULIET

POTPAN

Act 1, Scene 4 Verona - a street

ROMEO

MERCUTIO

BENVOLIO

Act 1, Scene 5 A hall in Capulet's house

PETER

ANTHONY

CAPULET

ROMEO

SERVANT

TYBALT

CAPULET

JULIET

NURSE

Act 5, Scene 1 A street in Mantua

ROMEO

BALTHASAR

APOTHECARY

Act 5, Scene 2 Friar Laurence's cell

FRIAR JOHN

FRIAR LAURENCE

Act 5, Scene 3 A churchyard; in it a tomb belonging to the Capulets

PARIS

PAGE

ROMEO

BALTHASAR

JULIET

FRIAR LAURENCE

FIRST WATCHMAN

SECOND WATCHMAN

THIRD WATCHMAN

PRINCE

CAPULET

MONTAGUE

ROMEO AND JULIET SYNOPSIS

Two noble families of Verona, the Capulets and Montagues, are feuding. To try to put a stop to the constant street fights between the servants and kinsmen of the two families, the Prince of Verona promises a death sentence to those disturbing the peace of his city.

Meanwhile, Romeo, the son of Montague, has become moody and distant because of his unrequited love for Rosaline. Romeo's friend Benvolio hopes to raise his spirits by persuading him to view more attractive girls at the Capulet masked ball. At the ball two things happen: Romeo falls in love with Capulet's daughter Juliet; and Tybalt, Juliet's cousin, recognizes Romeo and swears to get revenge on him for daring to appear at Capulet's party. After the party Romeo evades Benvolio and Mercutio, and climbs over the wall into Capulet's orchard. He speaks to Juliet, who is on her balcony, and they declare their love for each other. With the aid of the nurse and Friar Laurence, Romeo and Juliet are secretly married the next day.

Later that afternoon, Tybalt is looking for Romeo. Newly and happily married, Romeo declines to fight with Tybalt, who is now a relation to him through marriage. A disgusted Mercutio takes up Tybalt's challenge to Romeo, and is slain by Tybalt when Romeo tries to intervene. Enraged at his friend's death, Romeo then slays Tybalt and is banished by the Prince. Romeo and Juliet are both deeply distraught at this turn of events, but with the help of Friar Laurence and the nurse, they are able to consummate their marriage, and form a plan whereby Romeo will live in Mantua until the Friar can find a way to reconcile all parties.

Assuming Juliet is in deep despair over Tybalt's death, Capulet arranges Juliet's marriage to Paris to raise her spirits. Already secretly married to Romeo, Juliet enrages her father when she vehemently rejects the idea. At Friar Laurence's cell Juliet threatens suicide if he cannot come up with a plan to reunite her with Romeo. He gives Juliet a potion that will make her seem dead on the morning of her marriage to Paris. When she awakes in the family tomb 42 hours after taking the potion, Romeo will be there to whisk her away to a new life. Friar Laurence's letter to Romeo is delayed and Romeo hears from his man, Balthasar, that Juliet is dead. He buys a poison in Mantua and rushes to the tomb to die with his love. At the tomb he meets Paris, mourning Juliet's death. They fight and Paris is slain. Friar Laurence learns that his letter has not reached Romeo and rushes to the tomb to retrieve Juliet. He is too late to save the poisoned Romeo, and Juliet will not leave with him. She then kills herself with Romeo's dagger. When Capulet and Montague learn the fate of their children, they promise to stop their feud and put up statues so that the people of Verona may always remember the love of their two dead children.

Scene Synopses

Act 1, Scene 1 Verona - a public place

Sampson and Gregory, servants of the house of Capulet, pick a quarrel with Abraham and Balthasar, servants of the house of Montague. When Romeo's friend Benvolio tries to make peace, Tybalt, a Capulet kinsman, starts a sword-fight with him. Several citizens try to stop the growing battle. Even old Capulet and Montague flout the good advice of their wives, and posture and bellow as though ready to fight. The Prince arrives and angrily declares that further brawls will be punishable by death.

Left alone, Montague and his wife ask Benvolio about their son, Romeo. They worry that in recent days he has turned moody and unapproachable. Benvolio promises to uncover the cause. He learns that unrequited love is the source of Romeo's dark mood. He then suggests that Romeo set his sights on other beautiful girls.

Act 1, Scene 2 Verona - a street

Paris wants to marry Juliet, but as she is just thirteen, Capulet thinks her too young. He invites Paris to his feast that night, where Paris might find other girls more to his liking. Then again, if Juliet grows to like Paris on her own, so much the better. Capulet gives his illiterate servant, Potpan, a list of the people to be invited to the feast. Romeo reads the list to Potpan, and thus learns that his love Rosalind will attend. Benvolio urges Romeo to attend the feast, and dares him to compare Rosalind to other young women.

Act 1, Scene 3 A room in Capulet's house

Lady Capulet and the nurse inform Juliet that the attractive Paris is interested in marrying her. Juliet acts like a dutiful child, saying she will do whatever her mother wants. Potpan calls them all to action, as the guests have arrived for the feast.

Act 1, Scene 4 Verona - a street

On their way to the Capulet feast, Mercutio tries to distract and entertain the lovesick Romeo with an account of his dream of Queen Mab.

Act 1, Scene 5 A hall in Capulet's house

Servants scurry about as Capulet welcomes his guests. Tybalt recognizes the masked Romeo by his voice, and wants to fight him. Lord Capulet severely chastises Tybalt and orders him to leave Romeo alone. Tybalt swears he will make Romeo pay for invading the Capulet feast. Romeo and Juliet fall almost instantly in love - they share two kisses. Only after parting do they learn that each is the only child of the family foe.

Act 2, Scene 1 A lane by the wall of Capulet's orchard

In the hope of evading the gibes of his friends and seeing more of Juliet, Romeo climbs over the Capulet orchard-wall.

Act 2, Scene 2 Capulet's orchard

Romeo surprises Juliet on her balcony, and both declare their love for the other. The nurse, calling Juliet, disturbs them, and Juliet promises to send a messenger to Romeo next morning at nine o'clock. Romeo, she says, should then tell the messenger where and when he and Juliet may be married.

Act 2, Scene 3 Outside Friar Laurence's cell

Friar Laurence is shocked to find that Romeo, now in love with Juliet, has so quickly given up his love for Rosaline. Still, in the hope that a marriage to Juliet will heal the bitter family-feud; the Friar agrees to help the headstrong Romeo.

Act 2, Scene 4 A street

Mercutio and Benvolio wonder where Romeo has been the night before. They then discuss the challenge that Tybalt, the formidable Montague swordsman, has sent to Romeo. When Romeo appears, he refuses to say where he has been. When the nurse arrives looking for Romeo, Mercutio teases her, suggesting she is a woman of questionable virtue. She is outraged at his suggestion. Romeo then tells her to have Juliet meet him at the Friar's cell that afternoon, so that they may be married. He also asks the nurse to meet with his serving-man later that day, to receive the rope-ladder that Romeo will use to climb to Juliet's room at night. He gives her some money and she bustles away.

Act 2, Scene 5 Capulet's house

Juliet complains that the nurse (Love's messenger) should be so slow to return to her with news of Romeo. When the nurse does finally arrive, she teases and tortures Juliet, complaining of her physical ailments rather than delivering the news. Finally she tells Juliet to meet Romeo at Friar Laurence's cell, and Juliet rushes joyously off.

Act 2, Scene 6 Friar Laurence's cell

Friar Laurence warns Romeo to love moderately. Juliet enters, and the Friar immediately takes her and Romeo to the place where he will marry them.

Act 3, Scene 1 Verona - a public place

The day is hot, and Benvolio and Mercutio joke about which of them has the hotter temper. When Tybalt and his friends arrive, Mercutio and Tybalt begin a war of words, which Benvolio suggests might be more prudently done in private. Romeo arrives and Tybalt insults and challenges him. Newly married to Tybalt's cousin, Juliet, Romeo declines to fight with Tybalt. Appalled at Romeo's seeming mildness, Mercutio challenges Tybalt and they start to fight. In an attempt to part them, Romeo steps between the two combatants. In the melee, Tybalt thrusts his sword under Romeo's arm and wounds Mercutio. Tybalt and his friends then flee. Cursing the Montagues and the Capulets, Mercutio is helped to a house by Benvolio. Romeo laments that his marriage to Juliet has made him meek. Benvolio then tells Romeo that Mercutio has just died. When Tybalt returns, Romeo, now enraged, fights and kills him. Benvolio then persuades Romeo to escape the Prince's wrath by running away. Benvolio tells

the Prince what has happened, and despite Lady Capulet's insistence that Romeo should forfeit his life for Tybalt's, the Prince shows mercy to Romeo and merely banishes him.

Act 3, Scene 2 Capulet's orchard

Juliet longs for night to come swiftly, so Romeo can join her. The nurse enters, and Juliet learns that Tybalt is dead, while Romeo is alive but banished. When Juliet hints at suicide, the nurse says she will go to find Romeo at Friar Laurence's cell, and bring him to Juliet for a final farewell.

Act 3, Scene 3 Friar Laurence's cell

Friar Laurence is disgusted that Romeo refuses to be thankful for the mercy of the Prince, claiming death would be more humane than banishment, since he can no longer see Juliet. The nurse enters to find Romeo sobbing on the ground - the very thing Juliet is doing at home. When Romeo threatens suicide, the Friar chastises him for being womanish and bestial. He tells Romeo to be grateful to be alive and merely banished. He advises the boy to visit Juliet at night, and to leave before dawn and await word in Mantua. The Friar will work for a pardon from the Prince, a reconciliation of friends, and a public acknowledgement of the marriage.

Act 3, Scene 4 A room in Capulet's house

After a full night of mourning Tybalt's death, Capulet changes his mind and tells Paris that he may marry Juliet in three days time. He tells Lady Capulet to inform Juliet.

Act 3, Scene 5 Juliet's window

After their night together, Romeo leaves Juliet. When Lady Capulet arrives, she thinks Juliet is crying over the loss of her cousin. When she informs Juliet of the news of her upcoming wedding to Paris, Juliet claims she would rather marry the hated Romeo than Paris. When Juliet tells her father of her refusal to wed Paris, Capulet becomes furious at her ingratitude. He claims he will completely disown her if she does not marry Paris on Thursday. Juliet then tells the nurse to say she has gone to Friar Laurence's cell to confess.

Act 4, Scene 1 Friar Laurence's cell

Paris tells the Friar that Capulet is allowing him to marry Juliet quickly, to stop the grief she feels for the death of Tybalt. When Juliet arrives, the Friar asks Paris to leave. When Juliet threatens to kill herself, Friar Laurence devises a plan to reunite the lovers: Juliet is to swallow a potion before sleeping. The potion will make her appear dead for forty-two hours. As is the custom, she will be placed in the family vault, on a platform, in her best clothes. When she wakes, the Friar and Romeo will be there. The lovers may then flee to safety in Mantua.

Act 4, Scene 2 Hall in Capulet's house

Juliet returns from the Friar, submits to her father's will, and begs his forgiveness. Capulet then decides to hold the wedding a day early. Juliet and the nurse go to lay out her wedding clothes, as Capulet realizes he will be up all night preparing for the coming wedding and celebration.

Act 4, Scene 3 Juliet's chamber
Having asked the nurse and Lady Capulet to leave her alone, Juliet wrestles with her fears of drinking the potion. The idea of waking in a dark, dank tomb, a place filled with corpses and possibly even ghosts, terrifies her. When she thinks she sees Tybalt's ghost seeking Romeo, she drinks the potion and lies on the bed.

Act 4, Scene 4 Hall in Capulet's house
Capulet orders his servants about and jokes with his wife, as he prepares for the coming festivities. He then orders the nurse to wake Juliet.

Act 4, Scene 5 Juliet's chamber
When the nurse tries to wake Juliet, she discovers that the girl is 'dead'. Lady Capulet, Capulet, Paris, and the Friar all express a common grief. The Friar then orders that Juliet be placed in the family tomb.

Act 5, Scene 1 A street in Mantua
Romeo learns from Balthasar that Juliet has died and been laid in the family tomb. He orders Balthasar to hire horses. Romeo then persuades a poor apothecary to accept some money and sell him an illegal poison, which he intends to drink at Juliet's tomb.

Act 5, Scene 2 Friar Laurence's cell
Friar Laurence learns that Friar John has been unable to take his letter to Romeo in Mantua. Visiting a Brother tending to the sick, Friar John had been locked up in the house by health-officers who feared he may have contracted the plague. Friar Laurence orders Friar John to get him an iron crowbar. He intends to rescue Juliet from the tomb and bring her back to his cell, until he can contact Romeo and reunite the lovers.

Act 5, Scene 3 A churchyard; in it a tomb belonging to the Capulets
Paris lays flowers at Juliet's tomb. When Romeo enters and pries open the tomb, Paris tries to apprehend him. Against Romeo's wishes, they fight and Paris is slain. Paris's page leaves to alert the Watch. Romeo lays the body of Paris in the tomb. Romeo is filled with wonder that Juliet is so beautiful even in death. He then drinks the poison, kisses Juliet, and dies. Friar Laurence enters the tomb and finds the bodies of Romeo and Paris. When Juliet wakes he urges Juliet to leave with him. When he hears the Watch approach, he flees without her. Unable to get enough poison from the vial or from Romeo's lips to kill herself - and hearing the Watch approach - Juliet stabs herself with Romeo's dagger and dies. When all is explained, and Montague and Capulet realize that their great hate has killed their greatest joys, they end their feud by promising to create statues of each other's dead child.

Daily Schedule

Day	Class	Homework
prep	-Cast all the 23 scene synopsis -Cast all of Act 1	
1	-Ask for a volunteer to read play synopsis -Read synopsis again with another volunteer -Wide ranging discussion of R &J -Insult competition -Compliment competition -Insult phrases 16 -Cast all scene synopsis readers for play -Cast Act 1	-Suggest reading the whole play -Read Act 1 -Study role -Be prepared to read any role in Act 1 -Start learning synopsis
2	-Act 1 reading test -Read, then work 1,1 up to Prince's exit -Divide class into families and have *Rude Ruffian* contest -Read and work from Prince's exit to end of 1,1 -Hold *Most Indulgent Family* contest -Cast 2,1 and 2,2	-500 word essay comparing unabridged and Out Loud Act 1, due class 4
3	-Answer questions on essay. -Read 1,2 to 2,2 (Pages 10 – 27) -Work 1,2 to 1,5	-Read Act 2 -Prepare reading test for Act 2 - Casting suggestions for 2,3 - 2,6
4	-Collect essays -Act 2 reading test, Act 1 vocabulary test -Read and work 2,1 and 2,2 -Cast 2,3 - 2,6	-Prepare 2,3 - 2,6 -Read Act 3 and propose casting suggestions
5	-Read and work 2,3 - 2,6 -Cast Act 3	-Prepare Act 3 reading test -Prepare Act 2 Vocabulary test
6	-3,1 and 3,2 reading test -Act 2 vocabulary test -Read and work 3,1 and 3,2	-Prepare 3,3 – 3,5 reading test -Prepare 3,3 – 3,5 -Read Act 4 and propose casting suggestions
7	-Reading test for 3,3 – 3,5 -Read and work 3,3 – 3,5 -Cast Act 4	-Prepare Act 4 reading test -Prepare for Verona Olympics -Write short paper on vocal experience
8	-Reading test for 3,3 – 3,5 -Act 3 vocabulary test -Verona Olympics	

Daily Oral Communication/Participation Marks

NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Reading, Vocabulary and other test scores

NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Rhetorical Devices

Rhetoric in its original sense means "the art or study of using language effectively and persuasively." Below is a table of some of the more common devices employed for emphasis in Shakespeare.

alliteration repetition of the same initial consonant sound throughout a line

Many purists have prated and protested, about my persistent preferment of practical principles, when they were pretty pumped by the prodigious piles of profit in perplexity and puzzlement; but I said, "Oh pooh! I will procure provincial, then pan-American preferment, by first purifying, then proselytizing and finally publishing precision…as peacefully as possible."
(Rodger Barton)

anadiplosis the repetition of a word that ends one clause at the beginning of the next

My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain. (Richard III, V, iii)

anaphora repetition of a word or phrase as the beginning of successive clauses

Mad world! Mad kings! Mad composition! (*King John*, II, i)

anthimeria substitution of one part of speech for another

I'll unhair thy head. (*Antony and Cleopatra*, II, v)

antithesis juxtaposition, or contrast of ideas or words in a balanced or parallel construction

Not that I loved Caesar less, but that I loved Rome more. (*Julius Caesar, III, ii*)

assonance repetition or similarity of the same internal vowel sound in words of close proximity

Is crimson in thy lips and in thy cheeks. (*Romeo and Juliet*, V, iii)

asyndeton omission of conjunctions between coordinate phrases, clauses, or words

Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? (*Julius Caesar*, III, i)

chiasmus two corresponding pairs arranged in a parallel inverse order

Fair is foul, and foul is fair (*Macbeth*, I, i)

diacope repetition broken up by one or more intervening words

Put out the light, and then put out the light. (*Othello*, V, ii)

ellipsis omission of one or more words, which are assumed by the listener or reader

And he to England shall along with you. (*Hamlet*, III, iii)

epanalepsis repetition at the end of a clause of the word that occurred at the beginning of the clause

Blood hath bought blood, and blows have answer'd blows. (*King John*, II, i)

epimone frequent repetition of a phrase or question; dwelling on a point

Who is here so base that would be a bondman? If any, speak; for him I have offended. Who is here so rude that would not be a Roman? If any speak; for him have I offended. (*Julius Caesar*, III,ii)

epistrophe repetition of a word or phrase at the end of successive clauses

I'll have my bond!
Speak not against my bond!
I have sworn an oath that I will have my bond. (*Merchant of Venice*, III, iii)

hyperbaton altering word order, or separation of words that belong together, for emphasis

Some rise by sin, and some by virtue fall. (*Measure for Measure*, II, i)

malapropism a confused use of words in which an appropriate word is replaced by one with similar sound but (often ludicrously) inappropriate meaning

Our watch sir, hath indeed comprehended two auspicious persons. (Much Ado about Nothing)

metaphor implied comparison between two unlike things achieved through the figurative use of words

Now is the winter of our discontent
Made glorious summer by this son of York. (*Richard III*, I, i)

metonymy substitution of some attributive or suggestive word for what is meant (e.g., "crown" for royalty)

Friends, Romans, countrymen, lend me your ears. (*Julius Caesar*, III, ii)

onomatopoeia use of words to imitate natural sounds

There be moe wasps that buzz about his nose. (*Henry VIII*, III, ii)

paralepsis emphasizing a point by seeming to pass over it

Have patience, gentle friends, I must not read it.
It is not meet you know how Caesar lov'd you. (*Julius Caesar*, III, ii)

parallelism similarity of structure in a pair or series of related words, phrases, or clauses

And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,
I am determinèd to prove a villain
And hate the idle pleasures of these days. (*Richard III*, I, i)

parenthesis insertion of some word or clause in a position that interrupts the normal syntactic flow of the sentence (asides are rather emphatic examples of this)

...Then shall our names,
Familiar in his mouth as household words—
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester—
Be in their flowing cups freshly remembered. (*Henry V*, IV, iii)

polysyndeton the repetition of conjunctions in a series of coordinate words, phrases, or clauses

If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it. (*Othello*, III, iii)

simile an explicit comparison between two things using "like" or "as"

My love is as a fever, longing still
For that which longer nurseth the disease (Sonnet CXLVII)

synecdoche the use of a part for the whole, or the whole for the part

Take thy face hence. (*Macbeth*, V, iii)

A Shakespeare Timeline Summary Chart

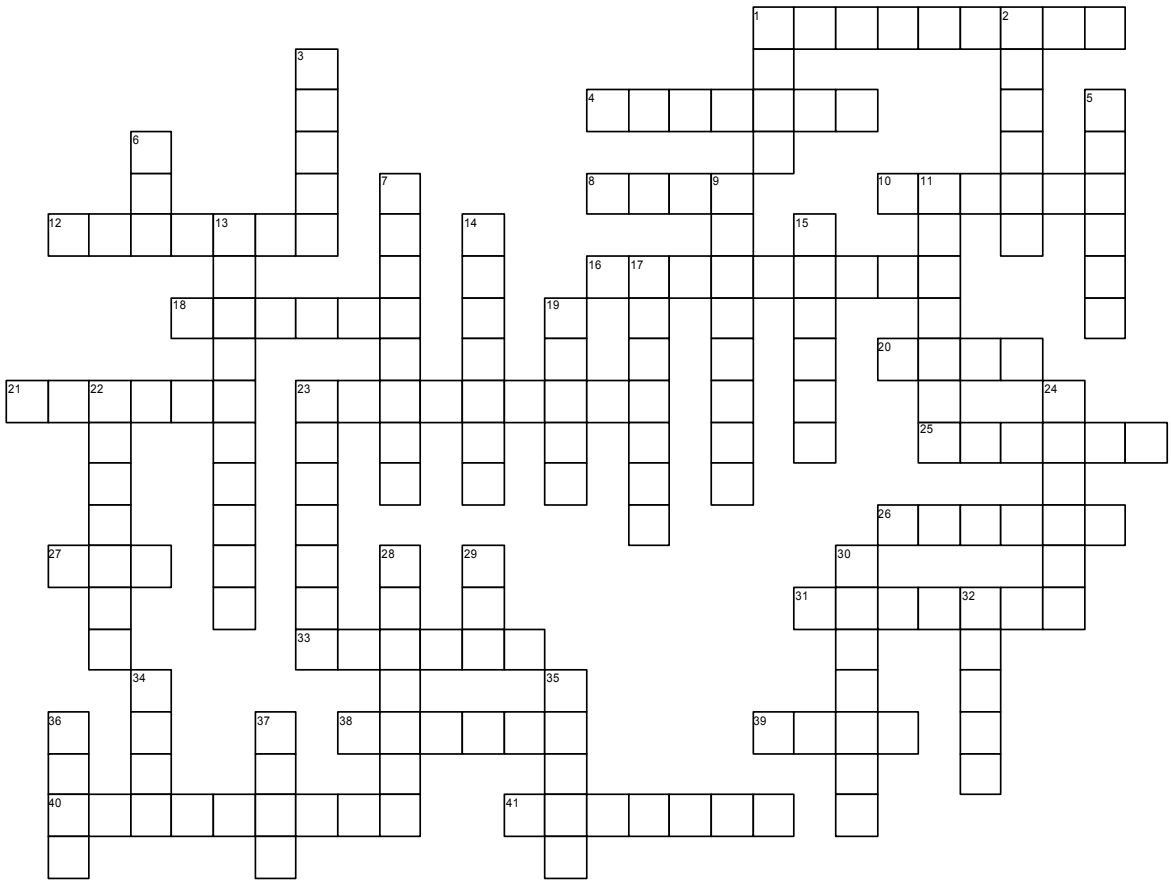
Year	Life	Works	Events & Publications
1564	Shakespeare Born		Christopher Marlowe born John Hawkins second voyage to New World Galileo born John Calvin dies The Peace of Troyes
1565-1581	1567(?) Richard Burbage, the greatest tragedian of the age, who would eventually portray Hamlet, Lear, Othello and all Shakespeare's great parts born 1576 James Burbage (father of Richard) obtains a 21 year lease and permission to build The Theatre in Shoreditch 1577 The Curtain, a rival theatre near The Theatre, opens in Finbury		1565 Golding's translation of Ovid's *Metamorphoses* 1566 Gascoigne's *The Supposes* 1567 Thomas Nashe born 1571 Tirso de Molina born 1572 Thomas Dekker born 1572 John Donne & Ben Jonson born 1577 Holinshed publishes *The Chronicles of England, Scotland and Ireland,* Shakespeare's primary source for the history plays 1579 John Fletcher born 1580 Thomas Middleton born 1580 Montaigne's *Essays* published
1582	Shakespeare Marries		Hakluyt's *Divers Voyages Touching the Discovery of America*
1583	Birth of daughter Susanna The Queen's Company is formed in London		
1585	Birth of twins, Judith and Hamnet		1586 Mary Queen of Scots tried for treason
1587(?)-1592	Departure from Stratford Establishment in London as an actor/playwright	*The Comedy of Errors* *Titus Andronicus* *The Taming of the Shrew* *Henry VI, 1,2,3*	1587 Mary Queen of Scots executed 1587 Marlowe's *Tamburlaine* 1588 Defeat of the Armada 1588 Greene's *Pandosto* 1588 Marlowe's *Dr. Faustus* 1590 Spenser's *Faerie Queen* 1590 Marlowe's *The Jew of Malta* 1591 Sidney's *Astrophil and Stella* 1592 Robert Greene dies

		Richard III	1592 Kyd's *The Spanish Tragedy*
1593	Preferment sought through aristocratic connections - dedicates Venus and Lucrece to Henry Wriothsley, Earl of Southampton - possibly the youth of the *Sonnets*	1593 *Venus and Adonis* Begins writing the *Sonnets,* probably completed by c.1597 or earlier *Two Gentlemen of Verona* *Love's Labours' Lost*	1593-94 Theatres closed by plague 1593 Marlowe dies
1594	The Lyrical masterpieces Prosperity and recognition as the leading London playwright. 1596 John Shakespeare reapplies successfully for a coat of arms 1596 Hamnet Shakespeare dies at age 11	*Midsummer Night's Dream* *Romeo and Juliet* *Richard II* *Merchant of Venice*	1594 Greene's *Friar Bacon and Friar Bungay* 1594 Marlowe's *Edward II* 1595 Thomas Kyd dies 1595 Sidney's *An Apologia for Poetrie* 1595 Sir Walter Raleigh explores the Orinoco 1596 Spenser's *Faerie Queen* 1596 George Peele dies.
1597-1599	Artistic Maturity Purchases New Place, Stratford with other significant investments 1599 The Globe Theatre built on Bankside from the timbers of The Theatre. Shakespeare is a shareholder and receives about 10% of the profits	*Henry IV,1,2* *The Merry Wives of Windsor* *As You Like It* *Much Ado About Nothing* *Henry V* *Julius Caesar*	1597 Bacon's *Essays, Civil and Moral* 1598 Phillip II of Spain dies 1598 Francis Meres *Palladis Tamia* 1598 John Florio's *A World of Word*s (English-Italian dictionary) 1598 Ben Jonson 's *Every Man in his Humour* 1599 Essex sent to Ireland and fails, is arrested on return
			1599 Edmund Spenser dies
1600-1608	The Period of the Great Tragedies & Problem Plays 1600 The Fortune Theatre opens 1601 Shakespeare's father dies 1603 The Lord Chamberlain's Men become The King's Men who perform at court more than any other company	*Twelfth Night* *Hamlet* *Troilus & Cressida* *All's Well That Ends Well*	1600 Dekker's *Shoemaker's Holiday* 1601 Essex rebels against Elizabeth, fails and is executed 1601 Thomas Nashe dies 1603 Elizabeth dies, James VI of Scotland becomes James I of England

	1607 Susanna Shakespeare marries Dr. John Hall 1608 The King's Men begin playing at the Blackfriars 1608 Shakespeare's mother dies	*Measure for Measure* *Othello* *King Lear* *Macbeth* *Antony and Cleopatra* *Coriolanus* *Timon of Athens*	1603 Sir Walter Raleigh arrested, tried and imprisoned 1603 The plague once again ravages London 1604 Marston's *The Malcontent* 1605 The Gunpowder Plot - Guy Fawkes and accomplices arrested 1605 Bacon's *The Advancement of Learning* 1606 Ben Jonson's *Volpone* 1607 Tourneur (?) *The Revenger's Tragedy* 1607 The founding of Jamestown
1609-1611	Period of the Romances 1609 Publication of the *Sonnets*	*Pericles Prince of Tyre* *Cymbeline* *The Winter's Tale* *The Tempest*	1609 Beaumont & Fletcher *The Knight of the Burning Pestle* 1610 Prince Henry created Prince of Wales Ben Jonson *The Alchemist*
1612-1616	Shakespeare probably retires from London life to Stratford; works on collaborations with John Fletcher 1616 Judith Shakespeare married Thomas Quiney March 1616 Shakespeare, apparently ill, revises his will April 23, 1616 Shakespeare dies and is buried at Holy Trinity Church, Stratford	*Henry VIII* *The Two Noble Kinsmen* *Cardenio*	1612 Henry Prince of Wales dies 1612 *Webster's The White Devil* 1613 Francis Bacon becomes attorney general 1614 Jonson's *Bartholomew Fayre* 1614 Webster's *Duchess of Malfi* 1614 Sir Walter Raleigh's *History of the World* 1616 Francis Beaumont dies 1616 Ben Jonson's *Workes* published in folio 1623 Publication of Shakespeare's First Folio

Romeo and Juliet dates and sources. Date Written: Between 1593 and 1596.
First Printing: Corrupt, pirated, unauthorized text, 1597; authorized text (corrected by publisher Thomas Creede), 1588-1599; authoritative text, 1623 as part of the First Folio.
Probable Main Source: *Tragical History of Romeus and Juliet* (1562), by Arthur Brooke. Brooke's work, a long narrative poem, was based on a French version (1559) of the tragedy by Pierre Boiastuau, who based his story on a 1554 Italian work by Matteo Bandello (1485-1561), a monk and author of 214 tales.

Romeo & Juliet



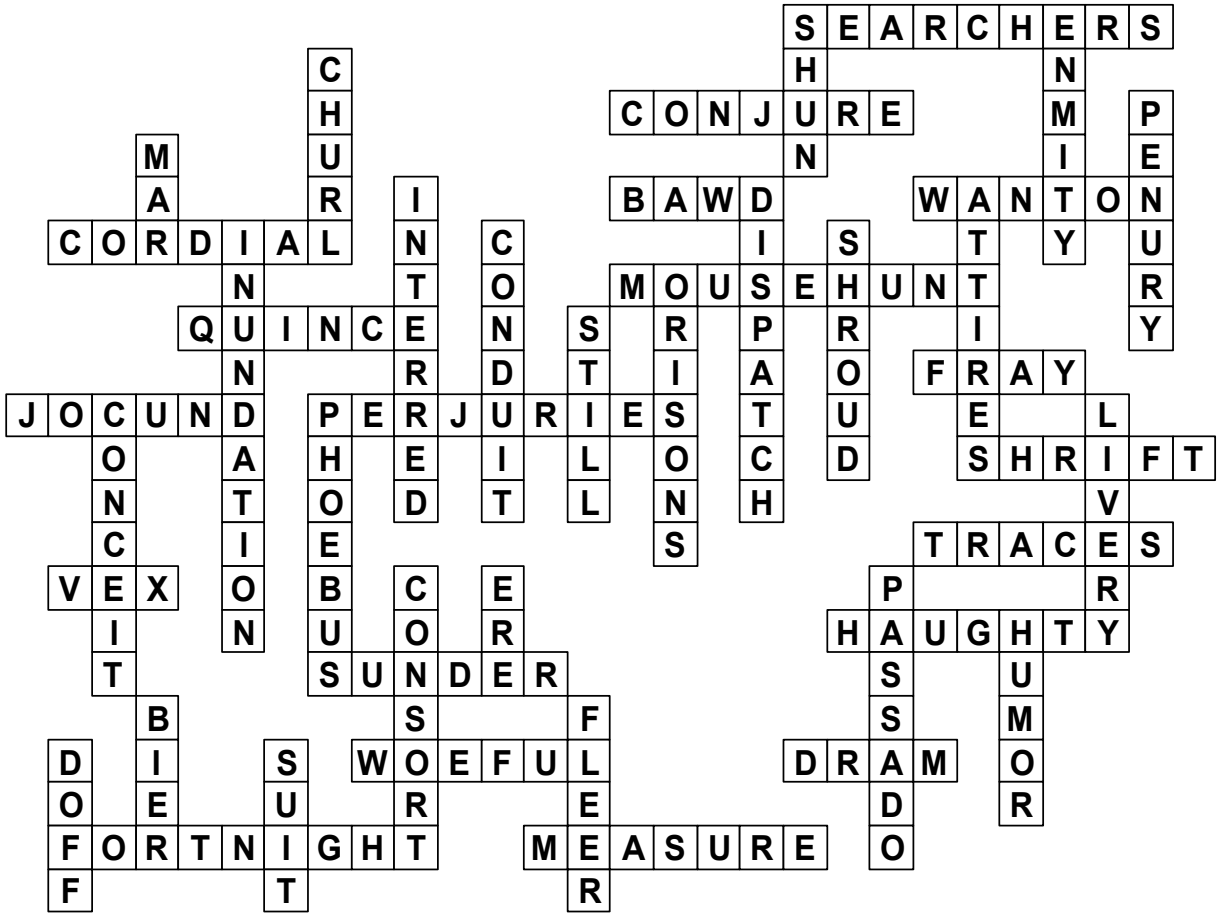
ACROSS

1 health officers
4 summon by magic
8 a person who keeps a house of prostitution
10 unchaste
12 a medicine that stimulates the heart
16 a nocturnal prowler after women
18 a pear shaped fruit
20 fight
21 cheerful
23 lies
25 confession
26 reins
27 annoy
31 full of pride
33 separate
38 sad
39 poison
40 two weeks
41 a dance

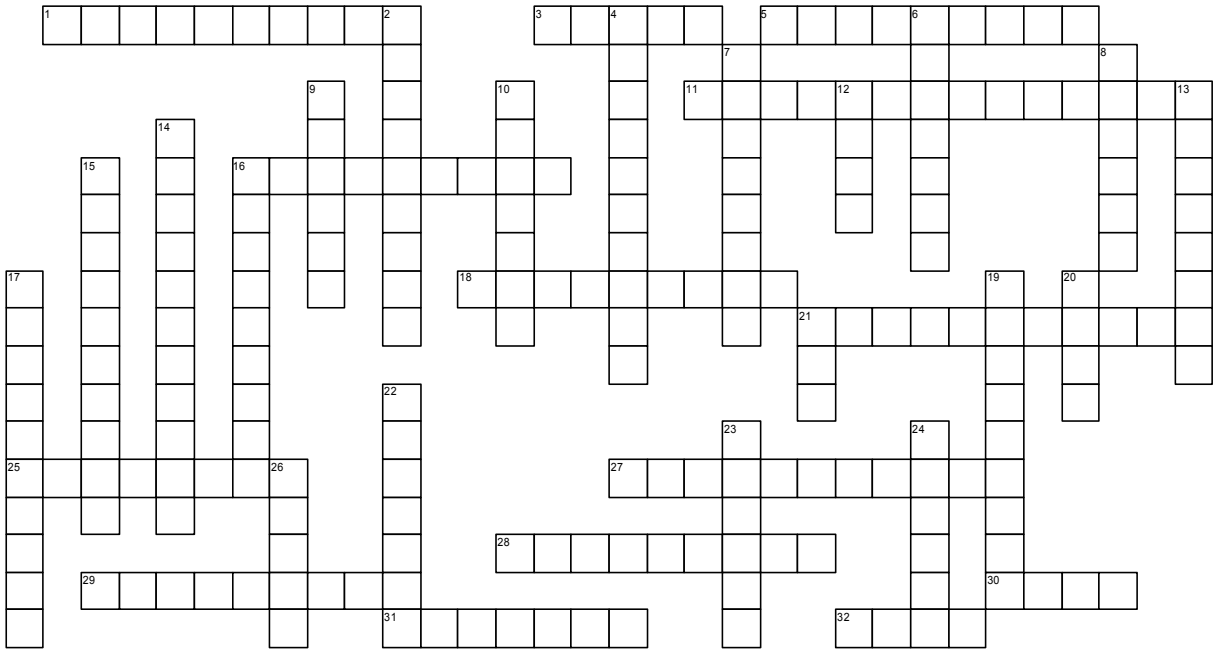
DOWN

1 avoid
2 hatred
3 someone with no manners
5 poverty
6 ruin
7 buried
9 kill
11 clothes
13 flood
14 water pipe
15 a cloth used to wrap a corpse
17 prayers
19 always
22 idea
23 the sun
24 servant's uniform
28 to accompany musically
29 before
30 lunge
32 mood
34 a movable framework to carry a body on
35 mock
36 take off
37 proposal

Romeo & Juliet



Practice Pieces Puzzle



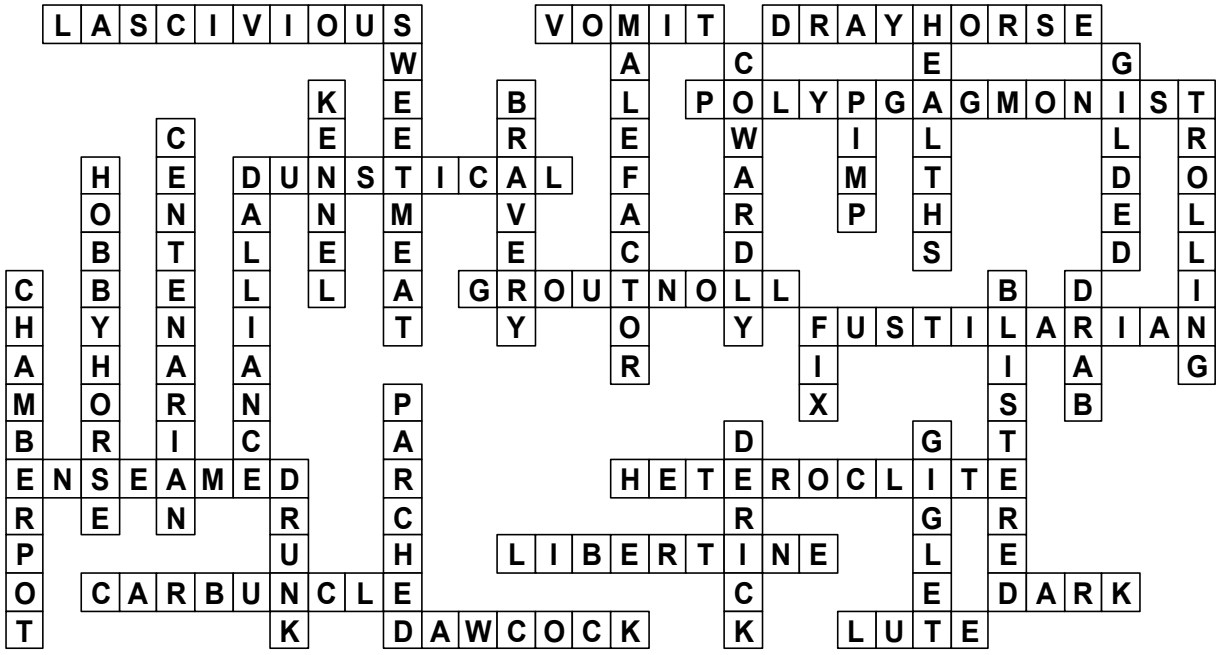
ACROSS

1 wanton; lewd
3 cast
5 a horse for pulling carts
11 busybody
16 a stupid person
18 blockhead
21 stinkard; scoundrel
25 soaked in grease
27 eccentric person
28 a person who is morally unrestrained
29 painful, oozing boil
30 swart
31 silly fellow
32 a stringed instrument

DOWN

2 candy
4 offender
6 toasts
7 craven
8 highlighted with a gold color
9 an open drain or sewer
10 gay apparel
12 apple squire
13 singing heartily
14 living till 100
15 wicker horse-shape attached to a performer
16 flirtation
17 a receptacle for urination or defecation in the bedroom
19 ornamented with puffs
20 a loose woman
21 amend
22 dried up; dessicated
23 the hangman of the times
24 a giddy, playful woman
26 cleft to the shoulders

Practice Pieces Puzzle



The Verona Olympics

Award	Capulets	Montagues	
Most Insulting Student Award			
Rude Ruffian Award			
Most Indulgent Family Award			
The Potpan Award			
Drool Award			
Color the Dream Award			
Wonder Boy/Girl			
Lovey-Dovey Award			
Anti Award			